

ANA GOLLAGON



"Whoever has felt this wonderful tranquility has comprehended the mysterious spirit that has here expressed all it knew of life in the secret language of tone."

— Albert Schweitzer

Until the spirit has encountered peace
It cannot find a center for its flights.
Only a tranquil vision can release
The pure and ringing anthem of the heights.
From that still place all earth appears serene
And all its joys and sorrows but a psalm.
The mighty chorus of our life is seen
Within the whole, magnificent and calm.
Thus in his music Bach has given voice
To all he saw from summits of the heart
In man's long pilgrimage to God alone.
Whatever be the mood, his songs rejoice,
And all great sorrows find their counterpart
In soaring structure and transcendant tone.

Dora Hagemeyer in Soli Deo Gloria — Poems on the music of Bach

Dedicated to Hazel Watrous, co-founder of the Carmel Bach Festival (provided to the Festival by Marjorie Wurzman, pianist at the first Festival in 1935)



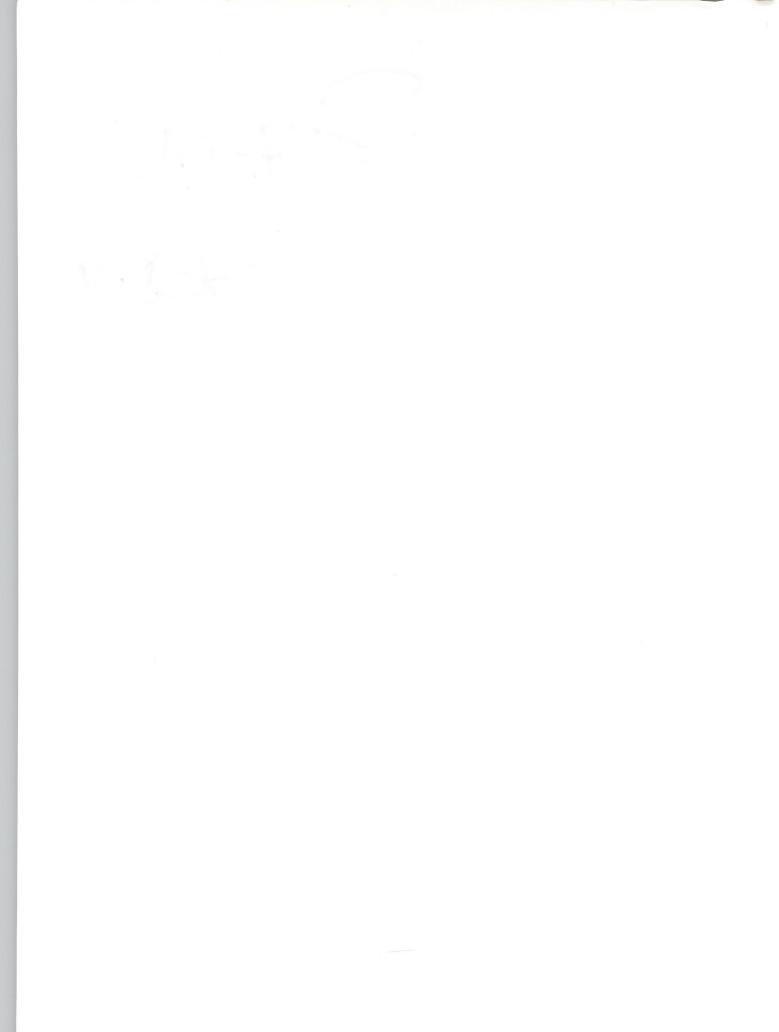
ON THE COVER: Ansel Adams, Storm, Sea, Clouds, Rodeo Lagoon 1962

This image, made by Ansel Adams on the California shoreline, is one of the master photographer's most impressionistic images, and as such is particularly appropriate for this, the 250th anniversary of the year of Johann Sebastian Bach's death. This year's program represents the confluence of our civilization's greatest masters of music and photography and speaks of the timelessness of their masterful works without which the world would surely be a lesser place.

This also marks the year in which the Carmel Bach Festival lost Virginia Adams, the wife of the creator of the image on the cover of this Program, and a loyal and dear friend of the Carmel Bach Festival. For over 50 years Virginia lent moral and financial support to the Festival in great abundance. We will all greatly miss her warm smile, the twinkle in her eye, and the gentle peace and confidence she brought to all who knew her.

In Storm, Sea, Clouds, Rodeo Lagoon, we see the meeting of the temporal and the spiritual which is so beautifully expressed in the works of Johann Sebastian Bach.

(By special arrangement with the Adams Family, original image will be displayed in mural presentation at the Ansel Adams Gallery on Cannery Row throughout the performance weeks of the Festival)



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#### CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny and Hazel Watrous

#### BRUNO WEIL

Music Director and Conductor

Please Note: No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No Smoking shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

#### Latecomers

will not be seated while the performance is in progress.

2001 Carmel Bach Festival - 64th Season July 14 - August 5 Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access to Sunset Center Theater is available.

Carmel Bach Festival Sunset Cultural Center P.O. Box 575, Carmel, CA 93921 (831) 624-1521

Schedules, history, artist profiles and more at: http://www.bachfestival.org



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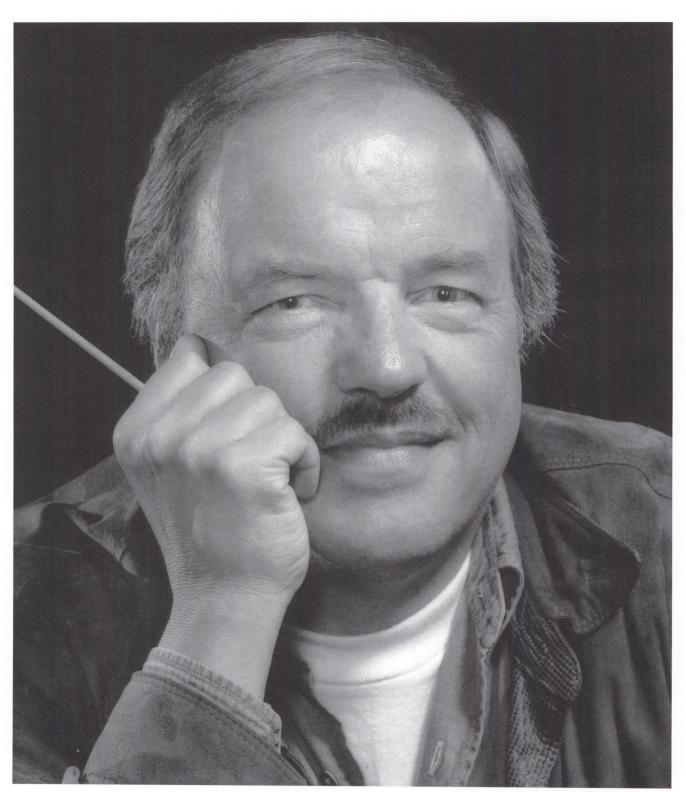


Photo by Bob Kolbrener



orn in Germany, Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky at the Vienna Master Classes where he has himself been a teacher. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg. He was the youngest general music director in Germany, but in 1989 he resigned that position. In 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's "Don Giovanni" with the Vienna Philharmonic Orchestra. Since January 1994, he has been General Music Director of the City of Duisburg.

Maestro Weil is a regular on the podiums of the leading symphony orchestras in the U.S., Great Britain, France, Japan, Canada, Italy, the Netherlands, Austria, and Australia. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. Other orchestral credits include Berlin Philharmonic Orchestra, Dresden Staatskapelle, Bavarian State Orchestra, Boston Symphony, Saint Paul Chamber Orchestra, Los Angeles Philharmonic, L'Orchestre National de France, L'Orchestre Philharmonique de Montreal, the English Chamber Orchestra, L'Orchestre National du Capitole de Toulouse, and the NHK Orchestra Tokyo.

He has conducted at the German Opera Berlin; the Hamburg State Opera; Dresden's Semper Opera; Teatro Communale di Bologna; Glyndebourne Festival Opera; and frequently at the Vienna State Opera where he was permanent guest conductor. In January 2000 he made his debut with the "Salzburger Mozartwochen" conducting a new production of Mozart's "Magic Flute."

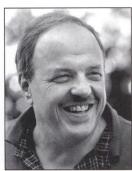
Music Director of the Carmel Bach Festival since 1992, Bruno Weil is also Artistic Director of the "Klang und Raum" (Sound and Space) Festival at Irsee in southern Germany.

He records exclusively for SONY Classical and currently has twenty-two recordings in release, including many Haydn Symphonies, of which he is considered the world's leading interpreter. His discography includes performances with Tafelmusik, the Orchestra of the Age of Enlightenment, and Vienna Symphony Orchestra. In January 1997 he won the prestigious Cannes Classical Award for Best Orchestra Recording, 17th and 18th century, for his CD of Haydn's "Paris" Symphonies. In 1997 he won the prestigious Echo-Klassik "Conductor of the Year" Award from the German recording industry.

8

. S. Bach died 250 years ago, but his music is more alive than ever. Who could predict that in the year 1750? We cannot blame the city council of Leipzig for not recognizing Bach's historic significance.

Only the next generation of great composers had this ability: Haydn, Mozart and Beethoven. That is why their music is always part of our festival.



Bruno Weil

Bach's music is the ideal fulfillment of Martin Luther's vision of German Christian music, but it goes even far beyond this: it addresses and moves all the people in the world. It has the very rare gift of God to bring your soul into the center, balance your life, and can even give you the power and courage to change your life.

A wonderful example is Albert Schweitzer, who, after having finished his great book about Bach, studied medicine and founded a hospital in Africa in 1913.

The founders of the Carmel Bach Festival must have known these things, and it is a great honor and privilege for me to share this great music with the performers and you!

Bruno Weil



LAMONT WILTSEE, PRESIDENT, BOARD OF DIRECTORS

elcome to the 63rd incarnation of the Carmel Bach Festival. Having served as a member of the Board of Directors for nine years, I have learned that Job One of this Festival is pure and unadulterated joy. To be sure, this organization is tasked with providing the larger community an important musical event; and, to be sure, there is vigorous and lively discussion as to the best way to produce the Carmel Bach Festival. Allocating resources, managing staff, copying codas and keeping the howling (singing?) wolf from the door are



Lamont Wiltsee

important jobs; but, while the epiphenomena of management goes on, the "meta" of overseeing a wonderful musical experience is the milieu in which we live. Therefore, I can with honor, warmth, and zeal welcome each and every one of you to this summer's offering.

But wait, there is more: we observe the 250th anniversary of Bach's death. However, the genius of J.S. Bach, his antecedents and heirs, is the work of masters, not just musical, but spiritual, and it lives on. The Board of Directors appreciates the fact that all of us are bettered, ennobled, and improved simply by listening to this astonishing art. I hope each of you will emerge from every concert, recital, lecture, and gathering with a deeper appreciation of the wealth and spirituality to which this music bears witness as well as an internal, resonating sense of unity integrity, and hope.

You know, life is short and art is long. While we have this time together, let us rejoice, simply bathing ourselves in this gentle and forgiving ocean of creativity that buoys us and brings us home.

The Carmel Bach Festival, the musicians, the Festival staff, and the Board of Directors are privileged and pleased to put this all together, year after year, time after time.

We meet, and then we make magic.

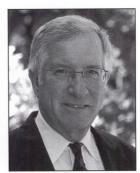
Lamont Wiltsee

Hey, presto!

Lamont Wiltsee

President, Carmel Bach Festival

Ithough nothing is ever certain in a construction project until it's over, this is most likely our last Festival in the old Sunset Center. The "Campaign for Sunset" committee has raised three-quarters of its \$16.65 million goal, the design team is preparing the construction drawings, and ground-breaking is now scheduled for May of 2001. The dream of an improved Sunset Center that we have waited so many years for is about to become a reality!



Barry Bonifas

Sunset Center has been home to the Carmel Bach Festival since our first season in 1935. It has served the Festival and the community well. In that time we have held well over three thousand concerts, recitals, rehearsals, lectures, children's concerts, ice cream socials, master classes, parties and other events in this building. Our offices have also been here since the 1960s. I'm sure that the memories and nostalgia will get to all of us when we have to move out and the construction begins.

The new Sunset Center will have better acoustics, better sightlines, more comfortable seats, more bathrooms, air conditioning, a bigger and better stage, new stage equipment, an orchestra pit, real dressing rooms, a much larger lobby, and many other improvements. For the very first time, you will be able to hear <u>all</u> of the music that our inspired artists create, and in a very comfortable setting. It will also allow us to pursue our dreams of bigger, better, and different performances and events.

While construction is underway, we will keep as many of the Festival activities in Carmel as possible, utilizing the Carmel Mission and other venues, but we will be moving the major concerts to a wonderful building in Monterey, the old Hotel Del Monte, which is now the Naval Postgraduate School. In the 1930s the Hotel Del Monte was widely recognized as the finest resort hotel on the west coast, comparable to the Hotel Del Coronado in San Diego and other classy and beautiful buildings of that era. The ballroom probably has the best acoustics of any structure in our area, and the Navy has done an outstanding job of preserving the original building and décor. Our goal is to provide you with the finest and most enjoyable experiences we can create while the new Sunset Center takes shape. The challenges we will face in this process are many, but we are ready for the adventure. The Navy, which has had the building since the beginning of World War II, has been most welcoming and helpful in creating this temporary home, and we thank them very much.

So take a last good look around at Sunset Center this summer, bask in the memories and the musical echoes of this venerable and remarkable place, and join us in the anticipation of a wonderful new home for this amazing Carmel Bach Festival.

Barry Bonifas, Managing Director

NANA FARIDANY

n June I was talking to Bruno on the telephone. It was 11:30 at night and he was relaxing at home with a glass of beer. He had just returned from a concert tour in Australia playing with the Sydney Symphony, and he was still on Australian time.

Nana Faridany

"What did you play?" I asked him.

"Beethoven, Brahms. the Coronation Mass. But you know what was a big, big success?"

"What?"

"Haydn's Symphony No. 98. We have done it in Carmel. But it was the first performance in Sydney. You would not believe it! They just stood up and screamed. It was very unusual for an Australian audience. So you see, you can have a success with Haydn. Nobody thinks you can, but you can."

"So where do you go next?"

"To Wurzburg. For the Mozart Festival. It's actually quite a big thing. With the Bamberg Symphony in the Residenz — a most beautiful Baroque building."

"And then..?"

"To Lubiana, Slovenia. Brahms No. 4, and two Bach cantatas."

"But you know," he continued, "all this time on the airplane, and also when I had a rest a few months ago, I was reading the biography of Martin Luther, and Albert Schweitzer's biography of Bach. You can't know Bach without knowing about Luther. And then what Schweitzer wrote about Bach and what Bach inspired him to... I feel a whole new connection to Bach and I can't wait to come to Carmel. Because it is special."

That's what I hear from all the musicians. Carmel is special.

"I can't wait to come. It's only four weeks! Will I need both the gamba and the cello? Do I need my Baroque bow? My children and wife will be visiting during the third week. Is that OK? Will I be playing on Libby's concert? Do I get a solo in the Mission Concert? May I have the house on Mission street with that nice lady..?

And now here we are! Welcome.

Laur Faudaug

Nana Faridany Artistic Manager





PRINCIPAL GIFTS TO THE ENDOWMENT FUND

### \$100,000 IMPRESARIO CHAIRS

Virginia Best Adams MASTER CLASS Friends and Family of Virginia Best Adams

CHORALE & CHORUS Ruth S. Hoffert, Mary Jo and Bruce Byson VIOLET JABARA JACOBS BAROQUE KEYBOARD PERFORMANCE Violet Jabara Jacobs

> Music Director Virginia Best Adams

### \$50,000 CONDUCTOR CHAIRS

CONDUCTOR Richard D. Colburn CONDUCTOR

CONDUCTOR

Lucile and David Packard Dr. and Mrs. Arnold Gazarian

### \$25,000 DISTINGUISHED ARTIST CHAIRS

JOHANN SEBASTIAN BACH To honor Sandor and Priscilla Salgo by their friends

CELLO

The Mark S. Massel Memorial Fund Mrs. Mark Massel

CHORAL DIRECTOR The Iov Belden and Helen Belford Memorial Fund

CONCERTMASTER The Howard H. Buffett Memorial Fund Roberta Buffett Bialek, Susan Lansbury, Cynthia Zak, and Carolyn Snorf

### MEZZO-SOPRANO Linda Jacobs and Mark Talbrook

### \$20,000 SOLOIST CHAIRS

Associate Concertmaster Mrs. Raymond Chrisman

BARITONE

In memory of Frank H. Eimer Kevin Cartwright and Stephen Eimer

FLUTE

The Mrs. Leslie M. Johnson Memorial Fund Elizabeth Johnson Wade

OBOE

In memory of Howard Bucquet Barbara Bucquet

ORGAN

In memory of Mary and Arthur Fellows Jane and Jack Buffington

SOPRANO

Betty Jo and Robert M. Graham

TENOR

Margot Power and John Clements

TRUMPET

In memory of Vivian Hales Dean Shirley Dean Loomis and Hersch Loomis

VIOLIN

Merritt Weber Memorial Fund

Interest from this fund now provides around 14% of the income to the operating fund.

#### \$15,000 PRINCIPAL CHAIRS

BASSOON

In memory of Ruth Phillips Fenton from her family and friends

CELLO

Gail Factor

Davis Factor Jr.

Double Bass

Lamont Wiltsee

FRENCH HORN

Ann and Iim Paras

Harpsichord

Jo and Gerald Barton

OBOE

Drs. June Dunbar Phillips and John P. Phillips

OBOE

Shirley and Lee Rosen

OBOE

Betsy and Robert Sullivan

ORGAN

Brooks Clement and Emile Norman

Tower Music

Jane and Hal Ulrich

TRUMPET

In memory of Katharine A. Deyhimy

Ira Deyhimy

TRUMPET

The Carla Stewart Memorial Fund

William K. Stewart

VIOLA

Kevin Cartwright and Stephen Eimer

### \$10,000 Chorale and Orchestra Chairs

Artistic Manager

Dr. and Mrs. Robert Doyle

CELLO

To honor the Festival Volunteers

Anonymous

CHORALE

To honor Bruce Grimes

Olive Grimes, John and Janet Vail

CHORALE

Betsey and Stephen Pearson

CHORALE

In memory of Lucille B. Rosen

Norman, Lee, Shirley, and Rebecca Rosen

CLARINET

Natalie A. Stewart

FESTIVAL ADMINISTRATOR

To honor Valentine Miller

Festival Administrator, 1972-78

Fred W. Terman and Nan Borreson

Festival Banners

To honor Nancy Morrow Burkett

William Burkett, and family and friends

FLUTE In memory of Martha Faull Lane

French Horn

Carlotta and Knox Mellon

Managing Director

Mary Kay Higgins

OBOE

Mary Lou Linhart

ORCHESTRA

The 1987 Carmel Bach Festival Board of Directors

ORCHESTRA

Estate of J. Fulton and M. Kathleen Morgan

STAGE CREW

Carlotta and Knox Mellon

TIMPANI

Gilbert and Marie Cleasby

VIOLA

In memory of Fidel Sevilla,

Festival Orchestra Manager, 1965-94

Fred W. Terman and Nan Borreson

For further information see page 129





MARRY BONIFAS

MANAGING DIRECTOR

CARMEL, CA

Mr. Bonifas is in his third season with the Bach Festival. He was previously Executive Director of the Mount Baker Theater in Bellingham, Washington, where he directed the restoration construction of that historic 1927 theater and managed the first two seasons after completion. A thirty-year veteran of performing arts administration, for the twelve years before joining the Festival, he specialized in restoring and renovating historic theaters. Mr. Bonifas has served as Executive Director of the Arts Council of Snohomish County, WA, Executive Director of the Alberta Bair Theater in Billings, MT, General Manager of the Repertory Dance Theatre, theatrical agent with the Parsons Company, performance presenter at three universities, consultant to many communities, organizations, and government agencies. A San Luis Obispo, CA, native, he has spent most of his career in the Pacific Northwest.



MICHAEL BECKER STAGE MANAGER CARMEL, CA

Born in Germany; graduated from Carmel High; history teacher in Salinas. This is Michael's 30th year with the Carmel Bach Festival



CAREY BEEBE

HARPSICHORD PREPARATION

SYDNEY, AUSTRALIA

Harpsichord maker with instruments spread around the globe. Instruments used by Opera Australia, Singapore National Arts Festival, Chinese University of Hong Kong... Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.



TATHLEEN BONNER
TICKET AND
SYSTEMS MANAGER
PACIFIC GROVE, CA

B. A. Art, UC Santa Cruz. Trained as curator through Portland (OR) Arts Museum's apprenticeship program and NYU's Institute of Fine Arts' MFA program in Art History. Worked in curatorial capacity at Evansville (IN) Museum of Arts and Science, San Jose Art League, and Carl Cherry Center for the Arts (Carmel). Seventh season with Festival, where she also serves as website liaison.



Ross M. Brown technical director pebble beach, ca

20th season with the festival; Carmel native, Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of Ziegfeld—A Night at the Follies; stage crew, Seattle Repertory Theater.



GARL CHRISTENSEN OUTREACH DIRECTOR AND CONDUCTOR SALINAS, CA

University of Southern California. Currently Professor of Music and Director of Orchestra and Band, Hartnell College, Salinas. Guest conductor, National Symphony of Guatemala; Western Stage. Co-conductor, Monterey Bay Symphony. 1971-1981, Principal trombone, Orchestra of the State of Mexico; Mexican National Opera; Mexico City Philharmonic. As trombone soloist: Monterey County, Santa Cruz, and Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey.



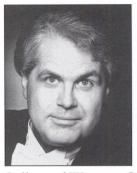
LECTURER , EDUCATION AND PROGRAM ADVISOR SAN FRANCISCO, CA

Ph.D. in musicology, Stanford University. Musical Administrator, San Francisco Opera, associated with the Bach Festival since 1978. Regular host of the *Opera Insights* presented by the Opera Guild. Supervises San Francisco Opera supertitles and new commissions.



ANA FARIDANY
ARTISTIC MANAGER
CARMEL VALLEY, CA

B.A. (English and Drama) University of California, Berkeley; M.Ed. (English) State College of Boston; L.L.C.M. Diploma (Piano), London College of Music, England. A Carmel native, Ms. Faridany grew up in Carmel in a family very much involved in the Carmel Bach Festival and the area arts scene. Her father was Carmel painter Richard Lofton. She returned from 15 years in England to become Administrator of the Festival in 1984, and was involved in all aspects of Festival planning, contracting, programming, payroll, and donor and volunteer development. She was a member of the search committee that chose Bruno Weil, with whom she works closely to plan each year's Festival. She was named Executive Director in 1992 and Artistic Manager in 1998.



DAVID GORDON

VOCAL COORDINATOR; DIRECTOR, ADAMS VOCAL MASTER CLASS; EDUCATION DIRECTOR; LECTURER ALBANY, CA

College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. Twelfth season with the Bach Festival. Voice Instructor, University of California, Berkeley. 28-year career as opera and concert soloist with leading orchestras, operas, and festivals on four continents. Soloist/lecturer at all major North American Bach Festivals, including Bethlehem, Oregon, Winter Park, New England, Baldwin-Wallace. Soloist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Vancouver, Berlin, Weimar, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. 700 performances of 60 principal roles with San Francisco Opera; Metropolitan Opera; Lyric Opera of Chicago; Hamburg Opera, Germany; Houston Grand Opera; and others. 15 recordings on Telarc, RCA Red Seal, London-Decca, and Delos. Guest Faculty, International Bach Academy, Stuttgart. Workshop and seminar leader, Esalen Institute, CA; Omega Institute, NY, and elsewhere nationwide.

Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.

STAGE CREW

Paul Cain, Assistant Stage Manager John Garey, Mission Technical Director Scott Anderson, Mission Crew Steve Retsky, Mission Crew Michael Rhoton, Stage Hand Dustin Benton, Stage Hand Susanna Bonner, Stage Hand R. Edmond Reed, Stage Hand



RUCE LAMOTT CHORAL DIRECTOR SAN FRANCISCO, CA

B.A., Lewis and Clark College; M.A., Ph.D., musicology, Stanford University. Ninth season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concerts. 27th year with the Festival, first performing as harpsichordist and lecturer in 1974. Director of Philharmonia Chorale, the chorus of Philharmonia Baroque Orchestra, conducted by Nicolas McGegan. Previously Chorusmaster and Assistant Conductor, Sacramento Symphony. Harpsichordist with San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, and William Christie. Faculty, San Francisco University High School; San Francisco Conservatory of Music Extension Division; Merola Opera Program.



TANIA MILLER
ASSISTANT CONDUCTOR
ANN ARBOR, MI

University of Michigan (D.M.A.). Artistic Director and Conductor, Michigan Opera Works. Conductor, Detroit Friends of Opera. Recent guest conductor: Toledo Symphony; Windsor Symphony; McGill Symphony Orchestra; Opera McGill, Montreal. Conductor, New Music Ensemble, ERGO, Toronto. Originally from Saskatchewan, Canada.



Puzanne Mudge trombone, tower music director, music librarian burlingame, ca

University of The Pacific; The University of Arizona. Principal Trombone: Women's Philharmonic and Modesto Symphony. Active freelancer: San Francisco Bay Area, Fremont Symphony, Seraphim Brass Quintet; has played with the Marin, Monterey, Berkeley and San Jose Symphonies. Performances in Italy, France, England, Austria and Germany; National Public Radio, A&E Network; Discography: Koch and New Albion labels.



JESSE READ

PRINCIPAL BASSOONIST
RECITAL PROGRAMMER
VANCOUVER, CANADA

Director of School of Music, University of British Columbia; conductor, University Orchestra. Principal Bassoonist: Vancouver Opera; Canadian Broadcast Corporation radio ensemble; Pacific Baroque Orchestra. Performed and recorded with San Francisco Opera; Metropolitan Opera; Philharmonia Baroque Orchestra; Tafelmusik of Toronto; the Boston, Los Angeles and Portland Baroque orchestras; Rotterdam Philharmonic; Chamber Orchestra of Tuscany; CBC Chamber Orchestra. Masterclasses for European Mozart Academy. Recordings Etcetera and Bravura labels; 21st season with Festival.



ANN SCOTT

VOLUNTEER

COORDINATOR

CARMEL VALLEY, CA

B.A., Art and Literature, Sarah Lawrence College. Worked at Metropolitan Museum of Art before moving to California in 1964. Ran horse boarding and training facility for many years. Recently relocated to Carmel where her husband is in the real-estate business.



JANE THOMAS SOPRANO CHORALE LEADER GLENDALE, CA

27th season in Carmel. Appearances with Los Angeles Philharmonic, Los Angeles Master Chorale, the Monday Evening Concerts and the Los Angeles Bach Festival. Performs regularly with I Cantori; music faculty at Occidental College.

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Karma Simons, Assistant Ticket Manager
Elizabeth Pasquinelli, Bookkeeper
Reiner Peery, Rehearsal Scheduler
Pauline Troia, Chorus Rehearsal Accompanist

# THE HISTORY OF THE CARMEL BACH FESTIVAL

he Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his ninth season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.

SUZANNE MUDGE, DIRECTOR

ower Music is a 20-minute mini-concert of brass music that takes place before most concerts. The ensembles that play on the Sunset Center Patio range from horn duets, brass quartets and quintets, to the full complement with percussion. We will feature William Byrd's *Battle Suite*, written during the reign of Queen Elizabeth I on the occasion of England's successful defense from the invading Spanish Armada; Venetian Brass Music of the late 16th and early 17th centuries, including the Canzoni of Antegnati, Bargagni, Cavaccio, Frescobaldi, Guami, Luzaschi, and the Gabrielis; and Bach chorales and fugues. Other short and spirited works will maintain our tradition of mostly Renaissance and Baroque music.

The notion of Tower Music goes back to antiquity, when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginning and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church.



Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones" led for twenty-five years by Gordon Stewart. One evening's concert will be performed in tribute to this man's devotion and dedication to the Festival.

### THE FESTIVAL BRASS:

Suzanne Mudge, trombone,
Director of Tower Music
Leonard Ott, Principal Trumpet
for Tower Music
Kim Stewart, trumpet
Susan Enger, trumpet

Craig McAmis, trombone
David Okner, trombone
Ron Applegate, principal horn
Loren Tayerle, horn
Kevin Neuhoff, percussion

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# OIRGINIA BEST ADAMS VOCAL MASTER CLASS



Virginia Best Adams

" ow can I help? What do you need?" These words are familiar to anyone who knew Virginia Best Adams, a kind, generous, and loving friend of the Carmel Bach Festival and of the Vocal Master Class created in her honor in 1984.

We were deeply saddened at Virginia's passing early this year, and we hope that her generous spirit lives on through the vocal training program which bears her name. With the loyal support of the Carmel Presbyterian Church and our ever-growing family of friends and donors, this wonderful event continues to grow and flourish.

Each year the Bach Festival receives applications from talented young artists from around the world. We select four gifted singers and invite them to join the Festival ensemble to study and coach with Festival solo artists. In addition to private coaching and mentoring, the summer program includes six coaching sessions open free to the general public. In a casual, lighthearted atmosphere you will hear a wealth of Baroque vocal music and observe the teachers and young artists as they examine all aspects of style, technique, communication, and performing artistry.

Carmel is the only place in North America where singers are awarded a cash stipend to coach Baroque music in a professional environment. Our underlying principle as we work with these young artists is to continue to ask Virginia's questions: "How can we help? What do they need?"

In leading this year's sessions I'm joined once again by three favorite colleagues: beloved Bach Festival soloists Rosa Lamoreaux, Catherine Robbin, and Sanford Sylvan. They are good friends dedicated and distinguished artist-teachers. We are accompanied for the eighth year by our uniquely wonderful keyboardist Daniel Lockert.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.

David Gordon

Director, Adams Master Class

DAVID GORDON INTRODUCES THE 2000 ADAMS FELLOWS



KIRSTEN
BLASE-HEILMAN
soprano
Indiana University

Kirsten applied for the Adams Master Class during her senior year in

college (1996) and we encouraged her to get some baroque experience and re-apply. It seems to have been very good advice! In four years she has acquired a Master's degree and a nice list of performing credits, Baroque to contemporary, including all the major works of Bach plus some Monteverdi and Handel. A Manhatten resident, she has appeared this season with the American Classical Orchestra; the Netherlands Opera (with Sanford Sylvan); and most recently in the Young Artist Program of the St. Louis Opera. She is also a member of Paul Hillier's Theater of Voices ensemble.



KIRSTEN
SOLLEK-AVELLA
mezzo-soprano
Indiana University
Eastman School of Music

A Seattle native currently living in Rutherford,

N.J., Kirsten participated in the Baroque Vocal Program at the 1998 Pacific Music Festival in Sapporo, Japan, a trip which led to an association with the Bach Collegium Japan. She is in demand for recitals and early music chamber performances, and has sung with lutenist Paul O'Dette and the Eastman Collegium Musicum. She is the wife of composer Vicente Avella, and is dedicated to performing music of the 20th century. Kirsten has sung roles in operas by Britten, Poulenc, Puccini, and Virgil Thomson. At Eastman, where she received her Master's Degree, her voice teacher was Dale Moore, my own voice teacher (since 1965) and lifelong friend.

Bryce Westervelt tenor Univerity of Georgia, Athens; University of Maryland, College Park (master's degree candidate).



A resident of Columbia

Maryland, Bryce has appeared with the Folger Consort, Masterworks Chorus, Alexandria Chorale, 20th Century Consort, University of Maryland Chorus, and the National Chamber Singers. His repertoire includes major concert works by Monteverdi, Bach, Mozart, Beethoven, Mendelssohn, and Honneger. He received rave reviews for his singing in a staged production of Handel's Susanna with the Maryland Handel Festival. Recent opera engagements include Nicolai's Merry Wives of Windsor, Holst's Savitri and several productions at Maryland Opera Studio.

Tyler T. Oliphant bass-baritone University of Utah, University of Michigan



Tyler is originally from Salt Lake City, UT. A 1999 graduate of the

University of Utah, he is currently pursuing his Masters and Doctorate at the University of Michigan in Ann Arbor. On the concert stage Tyler has performed Handel's Messiah, Mozart's Requiem, Bach Cantatas 56 and 194, and contemporary chamber pieces. Recent opera credits include Papageno in Mozart's Magic Flute at the Bay View Music Festival; Donizetti's Daughter of the Regiment and Carlyle Floyd's Susanna at the University of Michigan; and performances of Turandot, Cosi fan tutte, and Carousel.

he following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 1999.

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Coaching sessions take place Noon - 2 p.m. on Mondays: July 17, 24, and 31; and Thursdays: July 20, 27, and August 3, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public.

The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 5 at 2:30pm in the Sunset Theater. Tickets are available at the door. Recital passes are valid for this concert.

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John Koza warms up the Chorus at its open rehearsal in April.

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Chorale Leader
Twyla Whittaker

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POPRANO

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The Festival Chorus at its open rehearsal this spring.

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# Principal soloists and Guest Ensembles

PLAN BENNETT TENOR SOLOIST (BLOOMINGTON, IN)

Indiana University. Third
season in Carmel. International credits as concert
and recital soloist. Handel and Haydn Society;
Tafelmusik; Atlanta Symphony; Oregon Bach
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KENDRA COLTON SOPRANO SOLOIST (BOSTON, MA)

Oberlin College; Cincinnati Conservatory (degrees in piano and voice). Third season in Carmel. Opera and concert engagements worldwide — Zürich Opera, Boston Lyric Opera, staged St. Matthew Passion at Brooklyn Academy of Music, Milwaukee Skylight Opera. Soloist with the symphonies of Minnesota, Houston, Pittsburgh, National, Milwaukee, Indianapolis, Dayton, Santa Barbara Chamber Orchestra, Boston Philharmonic. Guest appearances, Santa Fe Chamber Music Festival, Casals Festival, Göttingen Handel Festival: Token Creek Festival; Bethlehem Bach Festival; Tanglewood Contrmporary Music Festival; Aston Magna, Washington Bach Consort; Pro Musica and Smithsonian Chamber Players; Emmanuel Music,

Boston, Recordings: Stereophile, Koch, and



Boston records.

ns e was a member of the

Hochschule für Musik Hanns
Eisler. A native of Berlin, he was a member of the Stadttheater Bern and of the Stadttheater St.
Gallen. He has sung all the important lyric roles of Mozart at principal European theaters.
International festivals: Drottningholm, Vienna, Paris, Munich, Hamburg, Geneva, Zürich, Berlin, Irsee, and Bordeaux. Soloist with conductors: Bernius, Harnoncourt, Herreweghe, Rilling, Schreier, and Bruno Weil. Discography: Sony Classical (Haydn "Creation" and several masses with Weil and Tafelmusik) and complete recordings of Schubert masses with Maestro Weil and the Orchestra of the Age of Enlightenment.

GUEST ENSEMBLE (ARLINGTON, VA)

Historically informed, multi-cultural ensemble, performs eight centuries of music from four continents. Specializes in creating a synthesis of living and historic traditions, with crossover programs fusing European early music with American traditional styles, cultural portraits combining early and traditional music, and single-genre programs of medieval, Renaissance and Baroque music. Tours widely throughout the United States, Southeast Asia, Latin America and Europe. Discography: Koch International, the Dorian Group, and Maggie's Music, as well as its own Golden Apple label. Awards include: Logan Prize for Excellence in Educational Programming; the Music and Humanity Award from Music at Gretna; two Wammies; and the Baltimore Chamber Music Award. Currently an ensemble-in-residence in Arlington County, Virginia through the Cultural Affairs Division. Bios for HESPERUS members Tina Chancey, Grant Herreid, and Scott Reiss are found in the Festival Ensemble pages.

Rosa Lamoreaux soprano (washington, dc)

University of Redlands, CA; University of Redlands, CA; ARCM, Royal College of Music, London. Eighth season in Carmel. Soloist at Bethlehem Bach Festival and festivals for the Rheingau, Leipzig, Berlin, and Halle, Germany. Recitals in Denmark, Italy, Austria, Yugoslavia, Germany, France, Brazil, and Panama. Orchestral concerts in the US: Atlanta, Cincinnati, and Evensville Symphonies; Smithsonian Chamber Orchestra; Washington Chamber Symphony. Appearances this season at Library of Congress; Phillips Collection; Carnegie Hall; National Gallery of Art; Kennedy Center, and many others. Chamber music: Musicians from Marlboro; Folger Consort; Hesperus; Arcovoce, and numerous other ensembles. Numerous recordings include: Luminous Spirit (with Hesperus) — chants of Hildegard von Bingen; Berlioz' Messe Solennelle and Four Centuries of Song (Koch); I Love Lucette (with Hesperus) — 16th century French theater songs; Bach Mass in B Minor (Dorian); Gentle Annie — songs of Stephen Foster and Charles Ives; and Spain in the New World.

CATHERINE ROBBIN MEZZO-SOPRANO SOLOIST (BEETON, ONTARIO)



Seventh season in Carmel. Major international opera and concert career. Frequent appearances with John Eliot Gardiner, Trevor Pinnock and Christopher Hogwood and other leading conductors of period instrument orchestras, in concerts and recordings. Repertoire also encompasses Brahms, Britten, Janáček, Elgar and Schoenberg, with conductors John Nelson, Mario Bernardi, Sergiu Commissiona and Simon Rattle. Recent highlights: Mostly Mozart Festival, Lincoln Center; Salzburg Festival; Geneva Opera; Bethlehem and Baldwin-Wallace Bach Festivals; Halle Handel Festival; concerts with major symphony orchestras across North America and in Europe. Numerous recitals in Canada with pianist Michael McMahon; recitals for BBC Radio and Festival Canada and the National Gallery in Washington. Extensive discography includes recordings with John Eliot Gardiner and Trevor Pinnock (Grand Prix du Disque), a live recording of recital with British early keyboard specialist Paul Nicholson, and brand new recording of Ravel songs with pianist André Laplante.

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### PRINCIPAL SOLOISTS AND GUEST ENSEMBLES



Panford Sylvan baritone soloist (boston, ma)

Manhattan School of Music; e. Extraordinarily wide range

Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including Grammy and Emmy awards for John Adams' Nixon in China and Death of Klinghoffer). Opera: New York City Opera; Netherlands Opera; Glyndebourne; Houston Grand Opera; Edinburgh Festival; and others. Soloist with all major North American symphony orchestras including those of Cleveland, New York, Boston, Los Angeles, San Francisco, St. Paul. Internationally: Concertgebouw Amsterdam, London Sinfonietta; Zürich Tonhalle; Orchestra of the Age of Enlightenment; Japanese Broadcasting Corporation. Recordings include three Grammy nominations for Best Classical Vocal Performance. Distinguished recital soloist worldwide with longtime accompanist / recording partner David Breitman.



Elizabeth Wallfisch concertmaster (london, england)

Royal Academy of Music.

Winner of numerous prestigious international competitions. Maintains a busy international schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with Convivium, the trio which she founded in 1989. Regularly leads the Raglan Baroque Players, Orchestra of the Age of Enlightenment, and the London Classical Players. She returns regularly to her native Australia, where she has been named "Artist in Residence" at the University of Melbourne. Recordings: include complete violin concertos of Bach and Haydn (Virgin Classics "Veritas" label). Her recent recording of Locatelli violin concertos, "L'Arte del Violino," was awarded a "Best Recording" prize by the Cannes Classical Awards panel. Current projects on her busy schedule include a recording of the complete Mozart piano trios, concerts in the USA and Greece, and chamber music appearances at the Klang und Raum Festival in Germany. Professor of Violin, Royal Academy of Music, London; Professor of Baroque Violin, Royal Conservatory, The Hague.

# FESTIVAL ENSEMBLE

FOOTT ANDERSON

PRINCIPAL CLARINET
(HONOLULU, HAWAII)



Eastman School of Music;
Northwestern University. Principal Clarinet:
Honolulu Symphony. Former Principal: Grand
Rapids and Oakland Symphonies. Former
member: Los Angeles Chamber Orchestra;
orchestras in Germany and Mexico. Chamber
music: San Francisco Contemporary Chamber
Players; Chamber Music Hawaii.

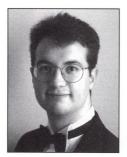


Ron Applegate principal horn (los angeles, ca)

California University, Los

Angeles. University of Southern California. Los Angeles Woodwind Quintet, Los Angeles Philharmonic Orchestra, San Diego Symphony Orchestra, San Diego Opera, Sony Motion pictures. Fomerly Solo Horn in the Netherlands Chamber orchestra; member, The Netherlands Wind Ensemble.





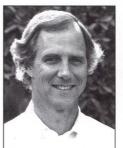
Gonville and Caius College,
Cambridge; Conductor, continuo player and organ
recitalist worldwide. Musical Director: Collegia
Cantabrigiensia. International tours with the
Choir of Gonville & Caius College and The
Academy of St. Martin in the Fields. Recordings
on ASV and Griffin labels.

Wolfgang Basch principal trumpet (wiesbaden, germany)



Distinguished soloist in concerts worldwide.
Recent credits include: Israel Chamber Orchestra;
Jerusalem Symphony; Orpheus Chamber Orchestra;
Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra;
Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. Recordings: RCA,
Decca, Koch, BMG and other labels. Currently:

Principal Trumpet, Frankfurt Opera (since 1976).



Mark Beasom baritone (los angeles, ca)

Los Angeles Master Chorale; Los Angeles Music Center Opera. Voice faculty, Citrus College.





Specialist in music of
Renaissance and Baroque. Los Angeles Music
Center Opera; L.A. Master Chorale; L.A.
Philharmonic; Musica Angelica Baroque
Orchestra. Founding member female trio Foxfire.



Michael Beattie harpsichord (boston, ma)

Eastman School of Music; Boston University. Appears regularly with the Handel and Haydn Society, Boston Baroque, Boston Lyric Opera. Associate Conductor, Emmanuel Music, with whom he has performed more than 150 Bach's Cantatas. Discography on Koch International and Oiseaux Lyre.

Letitia W. Berlin recorder (albany, ca)

University of North Carolina; Case Western Reserve University. Sirena Recorder Quartet; Tibia Recorder Duo; Ensemble Yatán Atán. Faculty at early music workshops nationwide.

Kirsten Blase-Heilman soprano (see Adams Master Class pages)



Joanna Blendulf cello (alameda, ca)

Cleveland Institute of Music; Indiana University. New York Collegium, Indianapolis Baroque Orchestra; Camerata Pacifica Baroque; active freelancer with numerous chamber ensembles in the SF Bay area. Houston, Bloomington, and Berkeley early Music Festivals.

Lisa Brooke violin (new york, ny)



State University of New York,
College at Purchase. Concertmaster, BachWorks;
Choral Arts Society. Guest artist with Triomphe
de L'Amour. Baroque violinist: Concert Royal;
Amor Artis; Handel and Haydn Society;
American Classical Orchestra. Orchestra of
St. Lukes; New York Chamber Symphony; New
York Choral Society.



Robin Carlson Peery principal flute (seattle, wa)

Juilliard School. Ninth season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony, Seattle Opera, and Seattle Choral Company. Louise Carslake recorder (0akland, ca)





TINA CHANCEY

BOWED STRINGS HESPERUS

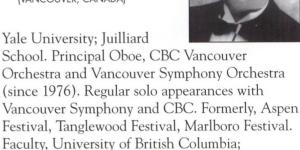
(ARLINGTON, VA)

Oberlin College; Queen's College; New York University; Union Institute, Cincinnati (PhD). Founder & Artistic Director, Hesperus. Specialist: medieval bowed strings, viol, pardessus de viole. Recordings on Delos, Dorian, Windham Hill, EMI, other labels. Frequent articles in leading early music and string journals. Visiting faculty, Dickinson College.



Philharmonia Baroque;
San Francisco Opera; Fellow, Bach Aria Festival in Stonybrook, NY. Soloist: Marin, Oakland, Stockton Symphonies; Townsend Opera Players; American Festival Opera Players; Mozart Academy, Austria.







Vancouver Academy of Music.

Martha Cowan soprano (los angeles, ca)

Active in concert, film, and recording. Prepares and performs programs at the Armand Hammer Museumand for the Center for Medieval and Renaissance Studies at UCLA.



Royal Conservatory, The
Hague; Mozarteum, Salzburg; Fulbright Scholar.
Soloist: San Francisco Symphony; American Bach
Soloists; Magnificat; Aston Magna; Oregon Bach
Festival; Berkeley Festival; Krakow Festival.
Director, Sex Chordae Consort of Viols; Music's
Re-creation. Faculty, Stanford University;
California State University, Sacramento.



Barbara Downie VIOLIN (HOUSTON, TX)

Rice University (MMus. musicology and violin). Royal College and London College of Music (violin and piano). Performing credits include San Antonio Symphony, Houston Symphony, Houston Grand Opera. Solo recitals: American Musicological Society conference (1998) BBC television and radio.



Batherine Emes (EVANSVILLE, IL)

University of Southern California; Peabody Institute of Music. Formerly: New World Symphony. Currently, Concertmaster, Illinois Chamber Symphony; second violinist, Amherst String Quartet.

Voices. Recorded for Harmonia Mundi, Koch

International, Reference Recordings.



University of California, Berkeley (Ph.D. candidate). Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in Early Music America, Stagebill, Strings Magazine.



Lisabeth Engan SOPRANO (POINT RICHMOND, CA)

Mills College. Active as freelance performer in the Bay Area. Soloist: Chanticleer; Magnificat; Baroque Choral Guild; Bach Aria Group; San Francisco Bach Choir; Sonoma County Bach Society. Chorister: Philharmonia Baroque; American Bach Soloists; Theatre of

Meg Eldridge (FAIRFAX, CA)

University of Michigan; San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin, Santa Rosa, Modesto Symphonies; Baroque violin with Michael Sand; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School, Marin Academy.

Yusan Enger trumpet (memphis, tn)



Northwestern University.

Formerly: principal trumpet, Quebec Symphony.

Currently: Memphis Symphony Orchestra.



Rachel Evans violin (beacon, ny)

Juilliard School.

Tragicomedia, Sequentia, La Stravaganza Köln, REBEL, Concert Royal, New York Collegium, Dryden Ensemble, American Virtuosi, Washington Bach Consort, Santa Fe Opera, Concerto Soloists of Philadelphia. Recordings with Sequentia and other chamber ensembles.





Fulbright Scholar. Marlboro
Festival. Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Arcovoce; Apollo Ensemble; Violins of Lafayette; Brandywine Baroque; and Apollo's Fire.

JEFFREY FIELDS BARITONE (SAN JOSE, CA)





concert works and oratorios.

MATHY E. FINDLEY
MEZZO-SOPRANO
(PACIFIC GROVE, CA)

University of Southern California. 16th season in Carmel. West Bay Opera, Palo Alto. Soloist with Camerata Singers and other choral groups in the Monterey Bay area. Vocal music teacher, Monterey High School.

MICHELLE FOURNIER
MEZZO-SOPRANO
(LA CRESCENTA, CA)



Los Angeles Music Center
Opera (more than 50 productions). Featured on many soundtracks. Soloist: Los Angeles Master Chorale; I Cantori; San Luis Obispo Mozart Festival; Palisades Symphony; Santa Monica Symphony.



Deborah Fox lute (rochester, ny)

Smith College, Southern Methodist University, Guildhall School of Music and Drama (London, England). Member: Cantar e Sonar. Concert Royal, New York Collegium, Publick Musick, Toronto Consort, Orquestra Barroca Catalana (Barcelona, Spain), Music of the Baroque (Chicago). Teaching Artist, Aesthetic Education Institute.



Manhattan School of Music.
Freelance: Orpheus Chamber Orchestra;
Tafelmusik; Orchestra of St. Luke's. Festivals:
Tanglewood; Grand Teton; Schleswig-Holstein;
Prague Spring. Recordings: Nonesuch, London,
EMI, Koch, DGG, Sony.



Antoine garth tenor (san francisco, ca)

Professional chorister and

soloist active in the Bay Area. Women's Philharmonic. Philharmonia Baroque Orchestra.



Joseph Golightly tenor (sherman oaks, ca)

Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.







Thomas Hart baritone (sausalito, ca)

University of Kansas, Lawrence. Performances and recordings with Philharmonia Baroque Orchestra; American Bach Soloists; theatre of voices; Chanticleer. RITT HEBERT BASSOON (SAN DIEGO, CA)



Eastman School of Music; Cleveland Institute of Music. Seventh season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. CDs: Telarc, Koch International

FRANT HERREID
LUTE
(STONY POINT, NY)

Performs on winds, strings and voice with HESPERUS and Piffaro; theorbo and lute with the baroque ensemble Artek. Creator/director of theatrical early music shows for Amherst Early Music Festival and elsewhere, including 'Il Caffe d'Amore,' a pastiche of early 17th century Italian songs and arias. Explores esoteric unwritten traditions of early Renaissance music with the group Ex Umbris. Faculty: Mannes College of Music. Director: New York Continuo Collective. Discography: Archiv, Dorian, Lyrichord, Newport Classics, other labels.

Marie Hodgson soprano (los angeles, ca)

Eighth season in Carmel.

Liturgical musician and soloist. Member/soloist
Los Angeles Master Chorale. Performs with Los
Angeles Philharmonic and on movie soundtracks

Alicia Huang violin (10wa city, 1a)



Oberlin College; New England Conservatory. Smithsonian Chamber Players; Violins of Lafayette; Brandywine Baroque; Washington Bach Consort; Kennedy Center Opera; Baltimore Opera; Baltimore Chamber Orchestra.

Jeanne Johnson-Watkins violin (atlanta, ga)

Indiana University; New England Conservatory; Interlochen Academy; Bach Aria Festival; Banff Center. Co-Concertmaster, Atlanta Baroque Orchestra. Tafelmusik Baroque Orchestra; Philharmonia Baroque; Bloomington and Berkeley Early Music Festival. Faculty and orchestra director, Clayton College 95-98.

Ann Kaefer violin (chicago, il)

Roosevelt University; University of Michigan. Key West Symphony; Lake Forest Symphony; Chicago Camerata; Sarasota Opera; Spoleto Festival (Italy); Sarasota Opera; Graz Festival, Austria. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore

**M**ICHARD KOLB (BEACON, NY)

Opera Atelier, Tafelmusick, les Musiciens du Louvre, City Opera of New York, Handel & Haydn Society of Boston; Lute concerti with the Little Orchestra and Philharmonia Virtuosi; solo recording Italian Lute Music. Former teaching positions at the University of Toronto, the Royal Conservatory of Music (Toronto), and Wilfrid Laurier University.



San Iose State University. Fifth season in Carmel. Camerata Singers; I Cantori di Carmel; Monterey Symphony Chorus; San Jose Choral Project; San Jose Symphony Chorus. Music Director of the Camerata Singers; Director of Music, Northminster Presbyterian Church; Assistant Conductor, San Jose Choral Project.



atherine McCord LARSEN SOPRANO (ROSEVILLE, MN)

Los Angeles Master Chorale; Los Angeles Baroque Orchestra; Los Angeles Philharmonic; St. Paul Chamber Orchestra; I

Cantori; Dale Warland Singers.

ROBERT LEWIS BARITONE (WESTMINSTER, CA)

Eighth season in Carmel.

Active professional singer in the Los Angeles area. Member: Los Angeles Master Chorale; Los Angeles Bach Festival. Numerous movie soundtracks, church and synagogue music.

LINDA LIEBSCHUTZ MF770-SOPRANO (SAN FRANCISCO, CA)



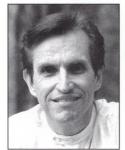
Active as freelance singer, conductor and teacher in the Bay Area. Soloist: San Francisco Community Orchestra; Contra Costa Chorale; West Bay Opera; Berkeley Opera; Pocket Opera. Chorister: Philharmonia Baroque; American Bach Soloists; Theater of Voices; San Francisco Symphony Chorus.



Nancy Lochner (PORTLAND, OR)

The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Former Associate Principal Viola, San Diego Symphony. Currently, Oregon Symphony.

HARPSICHORD, ORGAN
ADAMS MASTER CLASS PIANIST
(OAKLAND, CA)



Eighth season in Carmel.

Loma Linda University; University of Southern
California. Distinguished credits as piano accompanist and chamber musician. Accompanist credits include the Schwabacher Debut Recital Series in San Francisco; Juilliard School; Aspen Music Festival; San Francisco Opera; Opera San Jose; San Francisco Conservatory. Director and Founder, Consortmusik, organization performing instrumental and vocal chamber music in homes and historic sites.



PRAIG MCAMIS

PRINCIPAL TROMBONE
(SAN FRANCISCO, CA)

University of the Pacific; New England Conservatory. Member, Marin Symphony. Freelance: San Francisco Ballet; San Francisco Opera; Western Opera Theater. Worldwide tours as founding member of San Francisco Brass Quintet.





Stanford University. Active as freelance singer and conductor in the Bay Area. Soloist: Pacific Mozart Ensemble; Baroque Choral Guild; Albany Consort; College of Marin Opera Workshop. Chorister: Philharmonia Baroque; American Bach Soloists. Assistant Director: Pacific Mozart Ensemble. Founding Director: Ensemble SOL.

POUCLAS MCNAMES
PRINCIPAL CELLO
(WILMINGTON, DE)

Member, Brandywine Baroque, Melomanie, and Arco Voce ensembles. Frequent guest, Pro Musica Rara. Regular substitute with Philadelphia Orchestra; member, Opera Company of Philadelphia; Principal Cellist, Delaware Opera Company. Winner of the Delaware Division of the Arts Individual Artist Award in 1994. Recordings: Etcetera, Spectrum, Lyrichord, and Brandywine Baroque labels. Fall '98 release: complete cello sonatas of J.B. Masse on BB label.

Puzanne Mudge trombone, director of tower music music librarian (burlingame, ca)

(see Festival Staff page)

AVID MYFORD

ASSOCIATE CONCERTMASTER
(LAWRENCEVILLE, NJ)



Member, Brandywine
Baroque, Concert Royal, the Dryden Ensemble,
Philadelphia Classical Symphony, and Philomel.
Formerly concertmaster: Basically Bach; City
Music (Chicago). Other credits: Atlanta
Symphony; Chicago Symphony; Grant Park
Symphony; Lyric Opera of Chicago; Music of the
Baroque. Assistant Professor of Violin, University
of Delaware.

Kevin Neuhoff (SAN FRANCISCO, CA)



Timpanist: Western Opera, Oakland Ballet, Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Freelance: New Century Chamber Orchestra, San Francisco, Oakland and San Jose Symphonies, Festival des ÉriqueAm (Montreal). Recordings: Harmonia Mundi, New Albion, Triloka, Nonesuch.



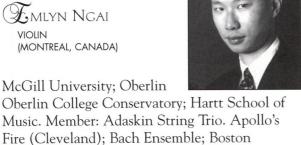
TEPHEN NG (BLOOMINGTON, IN)

Chinese University of Hong Kong; New England Conservatory; Indiana University. Performances with Theater of Voices; Netherlands Opera. New York Collegium. Currently Doctoral candidate and Associate Instructor of Music Theory, Indiana University.

Baroque; Smithsonian Chamber Players;

Washington Bach Consort. Solo CD: Vanguard Classics. Music faculty, McGill University.





Tyler T. Oliphant (see Adams Master Class pages)

P,eonard Ott PRINCIPAL TRUMPET FOR **TOWER MUSIC** (CASTRO VALLEY, CA)



California State University Hayward. Active freelancer with Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet; Monterey Symphony; San Francisco Symphony. Children's concerts: "Adventures in Music," with the Pacific Chamber Brass.

PESSE READ
PRINCIPAL BASSOON (see Festival Staff page)

KIMBERLY REIGHLEY (WILMINGTON, DE)



Winner, 1996 Delaware State Arts Council Individual Artist Fellowship. Principal Flute, Opera Delaware and Academy of Vocal Arts Opera Orchestra. Piccolo, Delaware and Reading Symphonies. Concerto Soloists of Philadelphia; regular substitute, Philadelphia Orchestra.

COTT REISS RECORDERS, HAMMER DULCIMER **HESPERUS** (ARLINGTON, VA)



Antioch College; New England Conservatory; University of Maryland (Ph.D. candidate, Ethnomusicology). Founder and artistic director: HESPERUS. Founding member, co-director and current guest artist: Folger Consort. Recorder soloist: National Symphony Orchestra; 20th Century Consort; Smithsonian Chamber Players; Piffaro. Discography: Bard, Dorian, Columbia, Delos, Golden Apple, Koch and Maggie's Music. Articles: The American Recorder, Continuo, Early Music America, and Tibia magazines.



AUL RHODES CFILO (BERKELEY, CA)

Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio; San Jose; and Sacramento. Toured France and Germany as Principal Cellist of Austin Symphony, 1995.



Indiana University New England Conservatory, Royal Conservatory, The Hague. Concertmaster, New York's Concert Royal and Apollo's Fire, the Cleveland Baroque Orchestra. Soloist with the Boston Pops, Grant Park Symphony, Tafelmusik. Faculty, Oberlin Baroque Performance Institute. Recordings, Sony, Deutsche Harmonia Mundi.





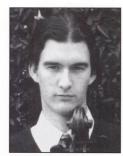
Member, Nevada Opera Orchestra, Nevada Festival Ballet, Reno Philharmonic. Founder and Principal Second Violin, Reno Chamber Orchestra. In 1967 she met her late husband. Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.



LLEN SHERMAN OBOE, ENGLISH HORN, OBOE D'AMORE (MEMPHIS, TN)

New England Conservatory; Juilliard School. Principal Cor Anglais: New Zealand Symphony Orchestra. Principal Oboe: Memphis Symphony Orchestra, 1991-1998. Formerly: Emmanuel Chamber Orchestra, Boston: Santa Fe Chamber Music Festival; Schleswig-Holstein Festival.

William Skeen (LOS ANGELES, CA)



Cleveland Institute of Music: University of Southern California. Principal Cellist: Los Angeles Baroque Orchestra and Musica Angelica. Co-founder, LA Monica baroque ensemble in Los Angeles. Cellist, Riverside Philharmonic, New West Symphony, and Benevolent Order of Music of the Baroque (Seattle, WA).



ADIA SMELSER MEZZO-SOPRANO (COSTA MESA, CA)

California State University. I Cantori; Pacific Chorale; Lamplight Carolers. Soloist, San Francisco Solano Catholic Church. Voice teacher/coach. Director of Music, Serra Catholic School. Former faculty member, Irvine Conservatory of Music.



SEORGE STERNE COUNTERTENOR (LOS ANGELES, CA)

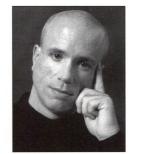
16th season in Carmel.

Member, Los Angeles Master Chorale; Los Angeles Music Center Opera chorus. Has toured and recorded with the Roger Wagner Chorale and the Daniel Lentz Ensemble.



University of North Texas.

Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston early Music Festival.



Timberly Stewart trumpet (lake ridge, va)

Boston Conservatory; Northwestern University. Recent performances: Richmond Symphony Orchestra, Key West Symphony Orchestra. Former member: Memphis Symphony Orchestra. Member: Brass Mosaic, Washington DC.



AREN SREMAC
CLARINET
(PALO ALTO, CA)
Eastman School of Music;

Principal Clarinet, Santa Cruz Symphony, West Bay Opera; frequent freelancer with San Jose Symphony and Midsummer Mozart



Elizabeth A. Stoppels assoc. principal second violin (san antonio, tx)

Oberlin Conservatory;

Eastman School of Music. Member, San Antonio Symphony since 1990. Formerly: Assistant Principal Second Violin, Jacksonville Symphony (FL); Principal Second Violin, Virginia Symphony, Virginia Opera. VIOLIN (AMSTERDAM, THE NETHERLANDS)



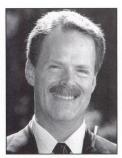
Highest Honors, University of Texas at Austin; Oberlin Conservatory; Royal Conservatory The Hague. Smithsonian Chamber Players; Concerto '91 (Amsterdam), Anima Eterna. Chamber music: Varna Summer Festival; Utrecht early Music Festival.

Yuko Tanaka harpsichord, organ (oakland, ca)

Stanford University (DMA); advanced studies in Amsterdam and Oslo. Active as soloist and chamber musician. Member: El Mundo; Women's Philharmonic; Musica Pacifica; Musica Angelica Baroque Orchestra. Berkeley

Early Music Festival.

Neil Tatman associate principal oboe (tucson, az)



B.M. Lawrence University,
M.M., D.M., Indiana University. Student of Jerry
Sirucek, Ray Still, John Mack, Marc Lifschey,
Joseph Robinson, and Thomas Stacy. Currently,
Principal Oboe, Arizona Opera (Phoenix/Tucson),
Music in the Mountains Festival (Nevada City,
CA), and Desert Foothills Musicfest (Carefree/
Cave Creek, AZ). Associate Profesor of Oboe, The
University of Arizona and oboist of the Arizona
Wind Quintet since 1999. Formerly, Principal
Oboe, Sacramento Symphony Orchestra (197896) and faculty member at University of the
Pacific (1975-90) and California State UniversitySacramento (1994-99). Performed in previous
Carmel Bach Festivals: 1982-84, 1997-98.

Loren Tayerle french horn (san francisco, ca)



Principal Horn, San Francisco
Opera's Western Opera Theater. Berkeley
Symphony. Freelance: San Francisco Symphony
and Ballet.

PIANE THOMAS

SOPRANO

(see Festival Staff page)

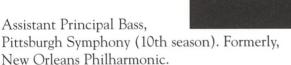


FEORGE THOMSON
PRINCIPAL VIOLA
[OAKLAND, CA]

American Bach Soloists;

Philharmonia Baroque Orchestra. Founding member, San Francisco-based new music ensemble EARPLAY. Assistant Conductor, Berkeley Symphony Orchestra.







Allen Townsend tenor (philadelphia, pa)

St. Clement's Choir of Philadelphia (recorded on the Dorian label); Voice of Orpheus, Swarthmore College; Dallas Bach Society; Tri-Cities Opera (NY); Ithaca Opera (NY); Dallas Chamber Orchestra; Dallas Vocal Artists.



Brian E. Vaughn bass, lecturer (valley village, ca)

Oberlin College Conservatory of Music. 12th season in Carmel. Director of Music, Brentwood School, Los Angeles. Performs and records with Los Angeles Chamber Singers.

Monica Waisman violin (the hague, netherlands)



Graduated from the Oberlin Conservatory of Music in 1998, currently studying baroque violin at the Royal Conservatory in The Hague. Performs actively as a freelance musician in Holland and France.



Derek Weller double bass (ann arbor, mi)

University of Michigan; Interlochen Academy. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.

RYCE WESTERVELT

TENOR
(see Adams Master Class pages)

ALLEN WHEAR

ASSOCIATE PRINCIPAL CELLO
(NEW YORK, NY)



New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Köln. Recordings: Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos.

SCOTT W. WHITAKER
TENOR
(PETALUMA, CA)

U.C. Santa Barbara; Stanford University. Ninth season in Carmel. Soloist: Los

Angeles Philharmonic; American Bach Soloists; Philharmonia Baroque Orchestra; San Francisco Bach Choir; Sex Chordae Consort of Viols; Los Angeles Master Chorale; Roger Wagner Chorale; Gregg Smith Singers; Nakamichi Baroque Music Festival. Lecturer in Voice at U. C. Davis.





Arizona State University.
1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions

Donald Wilkinson baritone (wakefield, ma)

Lowell University. 6th season in Carmel. 1993 Adams Fellow. Soloist: Boston Symphony; Emmanuel Music (15th season in Bach Cantata series); Handel and Haydn Society. Festivals in Athens (Greece), Saintes (France), and Clisson (France); Early Music Festivals of Utrecht (Holland), Ribeauvill (France), and Boston. Discography: Erato, Koch International, and Albany Records. Faculty: New England Conservatory.



Elly Winer associate principal viola (toronto, canada)

Royal Conservatory of Music, Toronto; Banff Center. Performs in Canada and the United States. Member, Tafelmusik Baroque Orchestra (since 1985). Credits include American Bach Soloists; Opera Atelier; Purcell Consort; Studio of Ancient Music in Montreal; Berkeley Festival.

# The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

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eading Bach's letters and documents I was stopped dead in my tracks by a playbill for a concert Mr. Bach created for the birthday of his king on October 5, 1734, at the Michaelmas Fair in Leipzig.

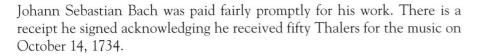
The music for this performance, which Bach conducted, was described in the playbill as a "Dramma per Musica," which is among the lost works of that great composer. Before the music was lost, however, a fine copy of it was printed on white satin, bound in deep scarlet velvet, with gilt tassels and gold fringes, and presented on a silver platter to the king and queen. I suspect it still exits in some musty closet in a former castle now made into an elderhostel.

The king who received this elaborate testimonial to his subjects' admiration and hopes for preference was Frederick Augustus II, described in the playbill with such overpowering achievements that I immediately began to speculate that the records of his acquisitions must appear on his shield.

Frederick Augustus II, described in one text as fat and lazy, is identified on the playbill as "Most Mighty Prince and Lord, King in Poland, Grand Duke of Lithuania, Reuss, Prussia, Mazovia," and nine other places, "Duke of Saxony, Jülich Cleve, Berg, Engern and Westphalia; Archmarshal and Elector of the Holy Roman Empire; Landgrave in Thuringia; Margrave of Meissen, also Upper and Lower Lausitz; Burgrave of Madgeburg; Prince and Count of Henneberg, Count of the Marck and etc. etc..." One may wonder how this King of Saxony came to be elected King in Poland while bearing such grand titles as Grand Duke of Lithuania, as well as all the other impressive attributions. Therein lie fascinating historical stories, but my immediate concern was with his shield in his coat of arms.

Sure enough, there I found the symbol of Thuringia, a red and white striped rampant lion on a blue background; the symbol of Meissen, a black rampant lion on a gold background; the symbol of Saxony, a wreath of the herb rue in green on a black

and gold striped background; the symbol of the Palatinate of Saxony, a golden eagle, displayed with red beak and talons on a blue background; the symbol of the Lordship of Pleissen, a rampant lion, half gold, half white on a blue background; the symbol of Altenburg, a red rose on a white background; and the black hen of Henneberg with red wattle and comb. There is more, but that is sufficient to identify this fat and idle king as having chosen important parents.



Delving into heraldry reveals curious bits of history. The King of Poland as well as the King of Bohemia were at several times in history important and powerful rulers with a keen eye for any neighboring property they could safely annex, before they themselves became prey for their stronger neighbors.

The red and white checked eagle of the Province of Moravia, at one time part of the Bohemian kingdom, is a symbol for a part of Europe which has been won and lost for a thousand years. The King of Bohemia in 1300 won the right to be called King of Poland. His son became King of Hungary also, which has some bearing on the fact that Frederick Augustus II, King of Saxony in Bach's time, came to be King in Poland, where he took refuge during the Seven Years' War, which devastated much of Saxony. Frederick the Strong, father of Bach's King Frederick Augustus II, had a curious and fascinating life. His illegitimate son by his mistress Aurora von Königsmarch became know as Maréchal de Saxe and was considered one of the greatest soldiers of that time in the service of France. This woman's grandfather had been a Swedish general in the Thirty Years' War and her uncle had directed the artillery that in 1687 blew up the Parthenon in Athens.

Crowns and kings come and go but my text states that in spite of the wars "Leipzig had been enriched by the glorious genius of the composer J.S. Bach."









# BALENDAR OF EVENTS

|            | week one   |
|------------|--|
| Saturday,  | July 15  |
| 2:30 pm    | Lecture – Bach at the Millenium,                       |
|            | Carpenter Hall, FREE                                   |
| 7:00 pm    | Pre-concert talk – Facing the Music,                   |
|            | Carpenter Hall, FREE                                   |
| 7:30 pm    | Tower Music, Sunset Center Terrace, FREE               |
| 8:00 pm    | Opening Night – Bach/Bartok Concert,<br>Sunset Theater |
| 10:00 pm   | Opening Night Party,                                   |
| 10.00 pm   | Carmel Women's Club                                    |
|            | Same womens stab                                       |
| Sunday, Ju | uly 16   |
| 1:00 pm    | Lecture – "St. John Passion," Carpenter<br>Hall, FREE  |
| 2:00 pm    | Tower Music, Sunset Center Terrace, FREE               |
| 2:30 pm    | Concert – St. John Passion,                            |
|            | Sunset Theater   |
| 6:00 pm    | "Bach Olé" Gala Party, Carmel Plaza                    |
| Monday, J  | uly 17   |
| , -        | Open Rehearsal, Sunset Theater, FREE                   |
|            | Organ Recital, Carmel Mission Basilica                 |
|            | Adams Vocal Master Class, Carmel                       |
|            | Presbyterian Church, FREE                              |
| 2:30 pm    | Harpsichord Recital, Sunset Theater                    |
| 8:00 pm    | Concert - Spain in the New World,                      |
|            | Carmel Mission Basilica                                |
| Tuesday, J | uly 18   |
| ,          | Open Rehearsal, Sunset Theater, FRFF                   |

# 10:00 am Open Rehearsal, Sunset Theater, FREE 2:30 pm Recital – Bach the Immortal, Sunset Theater 4:00 pm Baroque Performers' Panel (vocalists), Carpenter Hall, FREE 7:00 pm Pre-concert talk – Facing the Music, Carpenter Hall, FREE 7:30 pm Tower Music, Sunset Center Terrace, **FREE** 8:00 pm Concert - Mozart, Haydn and Beethoven, Sunset Theater

| Wednesday, July 19 |  |  |
|--------------------|--|--|
| 10:00 am           | Lecture on the Mission Concert,        |  |
|                    | Carmel Mission Basilica, FREE          |  |
| 11:00 am           | Open Rehearsal,                        |  |
|                    | Carmel Mission Basilica, FREE          |  |
| 2:30 pm            | Recital - Bach and the North Germans,  |  |
|                    | Sunset Theater                         |  |
| 5:30 pm            | Twilight Concert – Hesperus,           |  |
|                    | Church in the Forest                   |  |
| 5:30 pm            | Mission Concert Dinner, Carmel Mission |  |
| 7:30 pm            | Tower Music, Carmel Mission, FREE      |  |
| 8:00 pm            | Concert – A Hymn for All Seasons,      |  |
|                    | Carmel Mission Basilica                |  |
|                    |  |  |

| Thursday, July 20 |                                      |  |
|-------------------|--------------------------------------|--|
| 12 noon           | Adams Vocal Master Class,            |  |
|                   | Carmel Presbyterian Church, FREE     |  |
| 2:30 pm           | Recital - Angels in the Mission,     |  |
|                   | Carmel Mission Basilica              |  |
| 7:00 pm           | Pre-concert talk – Facing the Music, |  |
|                   | Carpenter Hall, FREE                 |  |
| 8:00 pm           | Concert – Baroque String Concertos,  |  |
|                   | Sunset Theater                       |  |
|                   |                                      |  |

| Friday, July 21 |   |  |
|-----------------|---|--|
| 2:30 pm         | Recital – Bach, In Memoriam,            |  |
|                 | Sunset Theater                          |  |
| 7:00 pm         | Lecture – "Till All This Universe Shall |  |
|                 | Fall," Carpenter Hall, FREE             |  |
| 7:30 pm         | Tower Music, Sunset Center Terrace,     |  |
|                 | FREE                                    |  |
| 8:00 pm         | Concert, Celebration of Bach's Life,    |  |
|                 | Sunset Theater                          |  |

| WEEK TWO                             |  |  |  |
|--------------------------------------|--|--|--|
| Saturday, July 22                    |  |  |  |
| Recital – Salzburg-Vienna,           |  |  |  |
| Sunset Theater                       |  |  |  |
| Lecture – Bach at the Millenium,     |  |  |  |
| Carpenter Hall, FREE                 |  |  |  |
| Pre-concert talk – Facing the Music, |  |  |  |
| Carpenter Hall, FREE                 |  |  |  |
| Tower Music, Sunset Center Terrace,  |  |  |  |
| FREE                                 |  |  |  |
| Concert, Bach/Bartok, Sunset Theater |  |  |  |
|                                      |  |  |  |

# CALENDAR OF EVENTS CARMEL BACH FESTIVAL 2000 SEASON

|            |   | Thursday,          |   |
|------------|---|--------------------|---|
| 1:00 pm    | Lecture – "St. John Passion,"<br>Carpenter Hall, FREE                 | 9:00 am            | School Concert, Alisal School, Salinas, FREE  |
| 2:00 pm    | Tower Music, Sunset Center Terrace, FREE                              | 12 noon            | Adams Vocal Master Class, Carmel<br>Presbyterian Church, FREE                               |
| 2:30 pm    | Concert – St. John Passion,   |                    | Children's Concert, Sunset Center, FREE   |
|            | Sunset Theater  | 2:30 pm            | Recital – Angels in the Mission,<br>Carmel Mission Basilica                                 |
| Monday, J  | uly 24  | 7:00 pm            | Pre-concert talk, Facing the Music,   |
| , -        | Organ Recital , Carmel Mission Basilica                               |                    | Carpenter Hall, FREE  |
|            | Adams Vocal Master Class,   | 7:30 pm            | Family Concert, Oldemeyer Center,   |
|            | Carmel Presbyterian Church, FREE                                      |                    | Seaside, FREE   |
| 2:30 pm    | Harpsichord Recital, Sunset Theater                                   | 8:00 pm            | Concert – Baroque String Concertos,   |
|            | Concert, Chanticleer, Sunset Theater                                  | o.cc pm            | Sunset Theater  |
| 0.00 pm    | Concert, Charteleter, Junior Theater                                  |                    | Surface Frience   |
| Tuesday, J | uly 25  | Friday, Jul        | ly 28   |
| 10:30am    | Baroque Performers' Panel (strings),                                  | 2:30 pm            | Recital – Bach in Memoriam,   |
|            | Carpenter Hall, FREE  |                    | Sunset Theater  |
| 2:30 pm    | Recital – Bach the Immortal,  | 7:00 pm            | Lecture, "Till All This Universe Shall  |
|            | Sunset Theater  |                    | Fall," Carpenter Hall, FREE   |
| 3:30 pm    | Ice Cream Social, Sunset Center Terrace                               | 7:30 pm            | Tower Music, Sunset Center Terrace,   |
| _          | Pre-concert talk – Facing the Music,                                  |                    | FREE  |
|            | Carpenter Hall, FREE  | 8:00 pm            | Concert, A Celebration of the Life of   |
| 7:30 pm    | Tower Music, Sunset Center Terrace,                                   | _                  | Bach, Sunset Theater  |
| 1          | FREE  |                    |   |
| 8:00 pm    | Concert – Mozart, Haydn and   |                    | WEEK THREE  |
| •          | Beethoven, Sunset Theater   | Saturday,          |   |
|            |   |                    | Recital – Salzburg-Vienna,  |
| Wednesda   | y, July 26  | 11.00 am           | Sunset Theater  |
|            | Lecture – "Sermons in Song," Music of                                 | 2.30 pm            | Lecture – Bach at the Millenium,  |
|            | the Mission Concert, Carpenter Hall,                                  | 2.50 pm            | Carpenter Hall, FREE  |
|            | FREE  | 7.00 nm            | Pre-concert talk – Facing the Music,  |
| 2:30 pm    | Recital – Bach and the North Germans,                                 | 7:00 pm            | Carpenter Hall, FREE  |
| 2.0 C P    | Sunset Theater  | 7.30 nm            | Tower Music, Sunset Center Terrace,   |
| 5:30 pm    | Twilight Concert – Lute Songs for                                     | 7:30 pm            | FREE  |
| 3.30 pm    | Soprano, Church in the Forest   | 9.00               | Concert, Bach/Bartok, Sunset Theater  |
| 5:30 pm    | Mission Concert Dinner, Carmel Mission                                | 0:00 pm            | Concert, Dach/Dartok, Sunset Theater  |
| 7:30 pm    |   |                    |   |
| 1.50 pill  | Tower Music, Carmel Mission, FREE                                     | Sunday II          | alv 30  |
|            |   | Sunday Ju          |   |
|            | Tower Music, Carmel Mission, FREE                                     |                    | Lecture - "St. John Passion,"   |
|            | Tower Music, Carmel Mission, FREE<br>Mission Concert – A Hymn for All | 1:00 pm            | Lecture – "St. John Passion,"<br>Carpenter Hall, FREE                                       |
|            | Tower Music, Carmel Mission, FREE<br>Mission Concert – A Hymn for All |                    | Lecture – "St. John Passion,"  Carpenter Hall, FREE  Tower Music, Sunset Center Terrace,    |
|            | Tower Music, Carmel Mission, FREE<br>Mission Concert – A Hymn for All | 1:00 pm<br>2:00 pm | Lecture – "St. John Passion," Carpenter Hall, FREE Tower Music, Sunset Center Terrace, FREE |
|            | Tower Music, Carmel Mission, FREE<br>Mission Concert – A Hymn for All | 1:00 pm<br>2:00 pm | Lecture – "St. John Passion,"  Carpenter Hall, FREE  Tower Music, Sunset Center Terrace,    |

# Calendar of Events

# CARMEL BACH FESTIVAL 2000 SEASON

| 11:00 am Organ Recital, Carmel Mission Basilica 12 noon Adams Vocal Master Class, Carmel Presbyterian Church, FREE 2:30 pm Harpsichord Recital, Sunset Theater 8:00 pm Concert – Chanticleer, Sunset Theater Concert – Chanticleer, Sunset Theater  9:00 am School Concert, TBA, FREE 12 noon Adams Vocal Master Class, Carmel Presbyterian Church, FREE 2:30 pm Recital – Angels in the Mission, Carmel Mission Basilica | Monday, |                                  | Thursday, |   |
|---|---------|----------------------------------|-----------|---|
| Presbyterian Church, FREE 2:30 pm Harpsichord Recital, Sunset Theater 2:30 pm Recital – Angels in the Mission,  |         |                                  |           |   |
| 2:30 pm Harpsichord Recital, Sunset Theater 2:30 pm Recital – Angels in the Mission,  | 12 noon |                                  | 12 110011 |   |
|   | 2.30 nm |                                  | 2.30 pm   | •   |
|   |         | *                                | 2.50 pm   | Carmel Mission Basilica                   |
| 10:30 pm Candlelight Baroque Violin Recital, 7:00 pm Pre-concert talk – Facing the Music,   | _       |                                  | 7:00 pm   |   |
| Sunset Theater Carpenter Hall FREE  | 1       |                                  | 1         |   |
| 7:30 pm Family Concert, Hartnell College,   |         |                                  | 7:30 pm   | Family Concert, Hartnell College,         |
| Tuesday, August 1 Salinas, FREE   |         |                                  |           |   |
| 10:30am Baroque Performers' Panel (Winds), 8:00 pm Concert – Baroque String Concertos,  | 10:30am | _                                | 8:00 pm   |   |
| Carpenter Hall, FREE Sunset Theater   | 2.22    | *                                |           | Sunset Theater                            |
| 2:30 pm Recital – Bach the Immortal,  | 2:30 pm |                                  | T 11 A    |   |
| Sunset Theater Friday, August 4   | 2.20    |                                  |           |   |
| 3:30 pm Ice Cream Social, Sunset Center Terrace 2:30 pm Recital – Bach in Memoriam, 7:00 pm Pre-concert talk – Facing the Music, Carpenter Hall, FREE   | _       |                                  | 2:30 pm   |   |
| Carpenter Hall, FREE 7:00 pm Lecture, "Till All This Universe Shall   | 7.00 pm | _                                | 7.00 pm   |   |
| 7:30 pm Tower Music, Sunset Center Terrace, Fall," Carpenter Hall, FREE   | 7:30 pm |                                  | r.cc piii |   |
| FREE 7:30 pm Tower Music, Sunset Center Terrace,  | F       |                                  | 7:30 pm   |   |
| 8:00 pm Concert – Mozart, Haydn and FREE  | 8:00 pm | Concert – Mozart, Haydn and      | 1         |   |
| Beethoven, Sunset Theater 8:00 pm Concert, A Celebration of the Life of   |         | Beethoven, Sunset Theater        | 8:00 pm   |   |
| Bach, Sunset Theater  |         |                                  |           | Bach, Sunset Theater                      |
| Wednesday, August 2   |         | ,                                |           |   |
| 10:30am Lecture – "Sermons in Song," Music of FINAL WEEKEND   | 10:30am |                                  |           | final weekend                             |
| the Mission Concert, Sunset Center, Saturday, August 5  |         |                                  | Saturday, | August 5                                  |
| Carpenter Hall, FREE  11:00 am Recital – Salzburg-Vienna, Sunset Theater  | 2.20    |                                  | 11:00 am  | Recital – Salzburg-Vienna, Sunset Theater |
| 2:30 pm Recital – Bach and the North Germans, Sunset Theater  2:30 pm Adams Vocal Showcase, Sunset Center   | 2:30 pm |                                  |           |   |
| 5.30 pm. Twilight Concert. Roch and Rockhauer   | 5.30 pm |                                  | 6:00 pm   |   |
| Church in the Forest  | 3.50 pm |                                  | T 22      |   |
| 5:30 pm Mission Congort Dinner Cormel Mission   | 5:30 pm |                                  | 7:30 pm   |   |
| 7:30 pm Tower Music Cornel Mission EDEE   |         |                                  | 0.00      |   |
| 8:00 pm Mission Concert – A Hymn for All  8:00 pm Grand Finale Wine Reception with the  |         |                                  |           |   |
| Seasons, Carmel Mission Basilica  Artists, Carmel Women's Club  |         | Seasons, Carmel Mission Basilica | 10.00 pm  | _   |
|   |         |                                  |           | ,   |
| Sunday, August 6  |         |                                  | Sunday, A | august 6                                  |
| 2:30 pm Tower Music, Carmel Mission, FREE   |         |                                  | 2:30 pm   |   |

3:00 pm Concert, A Hymn for All Seasons, Carmel Mission Basilica oday Johann Sebastian Bach's name and music are known virtually around the world. Amazingly, during his lifetime he never traveled more than 200 miles from the town where he was born.

# ~

Going back many generations, Bach's family tree was filled with so many musicians, that in Northern Germany by the time little Johann was born the word "Bach" was simply used as a nickname for any "musician."

# N

Bach and Handel were born within weeks of each other in 1685, in towns less than 80 miles apart. Bach was a middle-class family man, while Handel was a superstar who roamed to Italy and became an English citizen. The two men never met.

#### S

Johann Sebastian Bach was certainly a family man. He had 20 children, the largest family of any of the great composers. He was survived by nine of his children, several of whom became renowned composers themselves.

#### ~

In 1722 the Leipzig town council considered applicants for the important job of choir master. The City Council minutes state: "Since the best men are not available, mediocre musicians must be considered." And so they chose Bach.

#### 2

For Johann Sebastian Bach, nothing in life, however mundane, was considered unspiritual. In a humorous poem about his beloved tobacco pipe, he wrote: "On land, on sea, at home, abroad, I puff my pipe and think of God."

#### 2

In Bach's day a member of the instrumental musicians' guild was called a "Stadtpeiffer" — town piper. Every one of these "union" members was expected to play violin, oboe, viola, cello, flute, horn, and trumpet.

J.S. Bach was an active music teacher, and he once gave some disarmingly direct advice to one pupil: "Just practice diligently and you will do very well. You have five fingers on each hand just as healthy as mine."

# 0

J.S. Bach once offered an organ student some remarkably simple advice. Organ playing he said, "... is nothing remarkable..., all one has to do is hit the right notes at the right time and the instrument plays itself."

#### ~

Bach compared the playing of a certain bassoonist to the bleating of a nanny goat. When the player confronted Bach on the street and threatened him, Bach drew his sword and they fought briefly. School authorities later cited Bach for failure to get along with his students.

#### 2

During his lifetime Bach was often scorned by the younger generation of composers, including several of his own sons. They thought his music was old fashioned, pompous, and grandiose. They called him "the old powdered wig."

# 2

Four of Bach's sons — Carl Philipp Emanuel, Wilhelm Freideman, Johann Christoph Friedrich, Johann Christian — went on to significant musical careers. By and large, they practiced the fashionable, superficial "galant" style and regarded their father's music as complicated and passé.

#### 0

Johann Sebastian Bach's compositions are filled with hidden musical and graphic symbolism and numerology. Scholars believe he was simply amusing himself with his own private word and number games even as he was composing his greatest masterpieces.

"B-A-C-H"... In mystical numerology, B is 2, A is 1, C is 3 and H is 8. The total is 14. 14, and its mirror, 41, were among Bach's favorite numbers. Scholars have found these numbers hidden countless times within the notes and musical structure of Bach's music.

#### ~

Of all Bach's great vocal and choral compositions, only one brief cantata was actually printed and published during his lifetime. All Bach's other vocal works existed only in handwritten manuscripts in his own study.

S

Bach was a busy man all his life: organist, choir master, music teacher, court musician, headmaster and instructor at a boys school, father of 20 children. The mystery is how he found time to compose music at all, much less create great musical masterpieces.

Johann Sebastian Bach probably was unaware of the his monumental importance to future generations. Although he wrote much music, he published very little of it. He was known primarily as a virtuoso organist, and as the master of a boy's choir school in Leipzig.

2

Bach worked as choirmaster for the City of Leipzig for the final 27 years of his life. Yet after he died the town council voted to reduce the pension to his widow, Anna Magdalene. She died in abject poverty 10 years later, and was buried in a pauper's grave.

J.S. Bach's son Johann Christoph was a composer who went to Italy to study Italian opera. This Johann Junior then went to England where he was know as John Bach, and for a while gave music lessons to Mozart.

N

After J. S. Bach's death, all his original musical manuscripts were divided among his family. Some of the music was sold, much of it lost. Today we probably know less than half of all the music Bach actually composed during his lifetime.

~

Bach was buried in Leipzig following his death in 1750. His remains were exhumed in 1894 by Professor Wilhelm His for "scientific" study. And it was concluded, among other things, that Bach's height was 5' 7-1/2", and his ears were exceptionally suited to music!

S

Johann Sebastian Bach's religious devotion, artistic discipline, and musical inspiration gave the world a musical and artistic legacy which Richard Wagner described as "the most stupendous miracle in all of music."

 $\sim$ 

"Bach" is the German word for a little stream or brook. Of Johann Sebastian Bach, Ludwig van Beethoven said: "His name should not be Brook, it should be Ocean."

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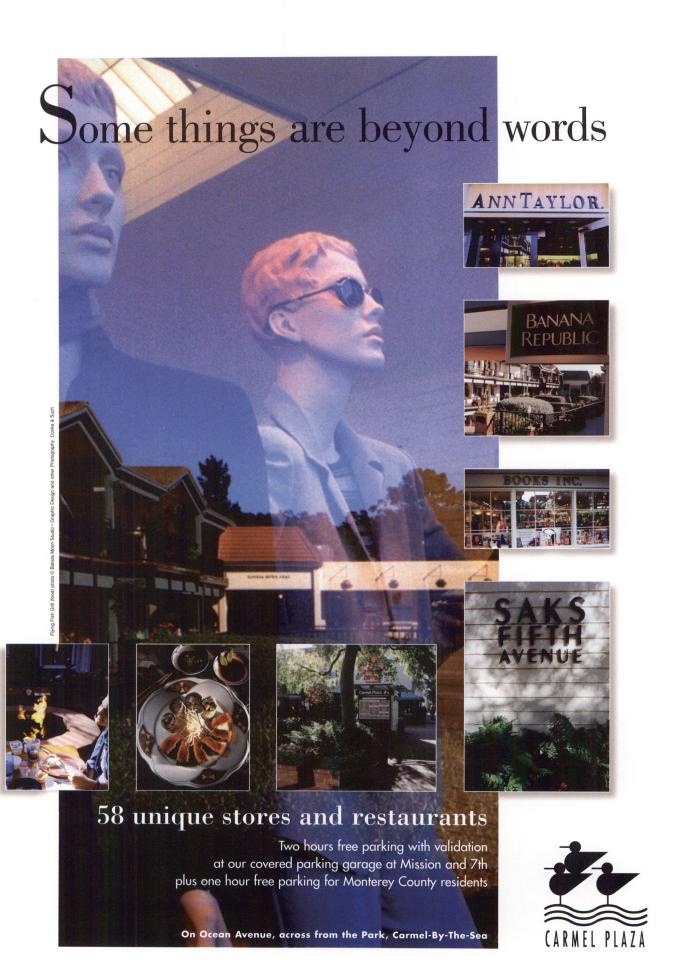
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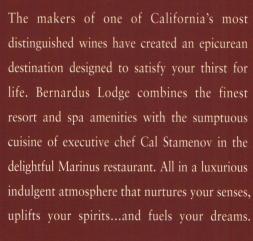
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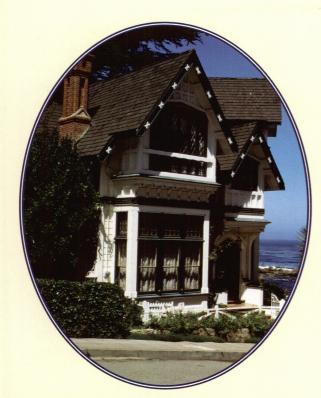
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|------|---|--------------------------------------|
| WEEK | DAYS  |                                      |
|      | Morning Show with Laura Carlo               | 6am to 10am                          |
|      | News, Traffic & Weather                     | 6:30am & 7:30am                      |
|      | Local Art Talk (Wednesday)                  | 8:30am & 5:30pm                      |
|      | Financial News with Tom McCullough          | 8:00am and 5:00pm                    |
|      | Mozart Block                                | 9am to 9:25am                        |
|      | Mid Morning Show with Brad Spear            |                                      |
|      | Afternoon Show with Ray Brown               |                                      |
|      | Afternoon News                              | •                                    |
|      | Weekend Spotlight —Thursday 5:45pm & I      |                                      |
|      | Evening Show with Mark Calder               |                                      |
|      | D: G! :                                     |                                      |
|      | All Time Classics (Monday thru Sunday)      |                                      |
|      | Romantic Hour with Mona Golabek — Tue       |                                      |
|      | Late Night Music with Diana Gannon          |                                      |
|      | Animal Instincts.                           | Monday through Friday, 3 times daily |
|      | Pulse of the Planets                        |                                      |
|      | Earth & Sky                                 |                                      |
|      | Inserts of Local Arts Updates Throughout th |                                      |
|      | ,   | ,                                    |
| SATU | RDAYS                                       |                                      |
|      | Morning Show with Laura Carlo               | 6am to 10am                          |
|      | Kids Classical Hour                         |                                      |
|      | Mid Morning Show with Brad Spear            |                                      |
|      | Afternoon Show with Ray Brown               |                                      |
|      | What's New Feature                          |                                      |
|      | All Time Classics                           |                                      |
|      | Evening Show with Larry King                |                                      |
|      | Pops Concert                                |                                      |
|      | Late Night with Dave MacNeil                |                                      |
|      |   | •                                    |
| SUND | AYS   |                                      |
|      | Morning Show with Laura Carlo               | 6am to 10am                          |
|      |   | 8am to 2pm                           |
|      | Mid Morning Show with Brad Spear            |                                      |
|      | Afternoon Show with Ray Brown               |                                      |
|      | Evening Show with Larry King                |                                      |
|      | All Time Classics                           | O t- 0.40                            |

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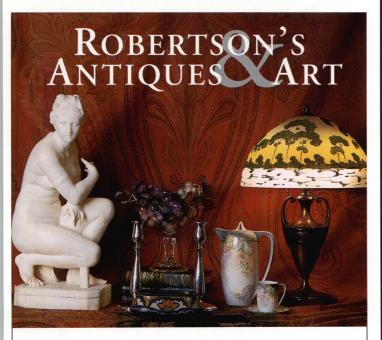


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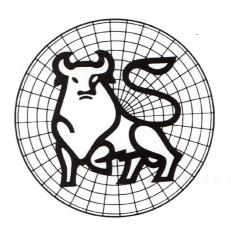
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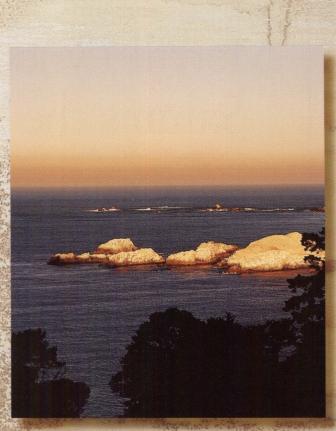


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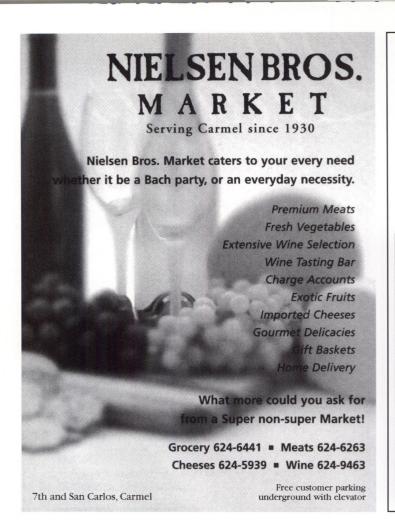
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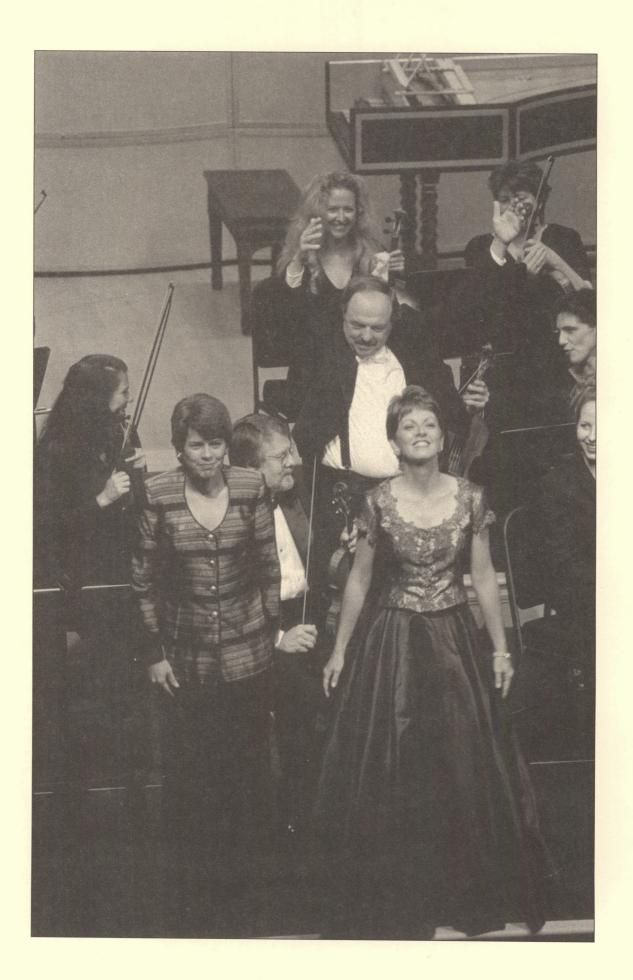
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ARMEL BACH FESTIVAL 2000 63RD SEASON PROGRAM



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Festival Chorale, Chorus, Orchestra and Soloists Bruno Weil, conductor

# I. Cantata BWV 31, Der Himmel lacht, die Erde jubilieret (The Heavens Laugh, the Earth Rejoices)

Johann Sebastian Bach

1685 - 1750

Chorus: Der Himmel lacht, die Erde jubilieret

Recitative (bass): Erwünschter Tag! (Oh longed-for day!)

Aria (bass): Fürst des Lebens, starker Streiter (Prince of Life, strong Champion) Recitative (tenor): So stehe denn, du Gott ergeb'ne Seele (Stand, O God-given soul)

Aria (tenor): Adam muss in uns verwesen (Adam must perish in us)

Recitative (soprano): Weil denn das Haupt sein Glied (As the head draws its limbs)

Aria (soprano): Letzte Stunde, brich herein (Final hours, break forth) Chorus: So fahr'ich hin zu Jesu Christ (So let me journey to Jesus Christ)

> Rosa Lamoreaux, soprano Jörg Hering, tenor Sanford Sylvan, baritone

# II. Divertimento for strings

Béla Bartók 1881 - 1945

Allegro non troppo Molto adagio Allegro assai

INTERMISSION

# III. Easter Oratorio, Komm, eilet und laufet, BWV 249 (Come, Hasten and Run)

J.S. Bach

Sinfonia

Adagio

Duet (tenor, bass) and Chorus: Komm, eilet und laufet

Recitative (soprano, alto, tenor, bass): O kalter Männer Sinn! (O cold mind of men!)

Aria (soprano): Seele, deine Spezereien sollen nicht mehr Myrrhen sein

(Soul, thy spices shall no more be myrrh)

Recitative (alto, tenor, bass): Hier ist die Gruft und hier der Stein (Here is the vault and here the stone...)

Aria (tenor): Sanfte soll mein Todeskummer nur ein Schlummer

(Soft shall be my troubles in death, only a slumber)

Recitative (soprano, alto): Indessen seufzen wir mit brennender Begier

(Meanwhile we sigh, with burning desire)

Aria (alto): Saget, saget mir geschwinde, wo ich Jesum finde (Tell me quickly where shall I find Jesus.)

Recitative (bass): Wir sind erfreut, dass unser Jesu wieder lebt (We are glad that our Jesus lives again)

Chorus: Preis und Dank bleibe, Herr, dein Lobgesang.

(Praise and thanks remain, Lord, thy song of praise.)

Mary, Mother of Jesus: Kendra Colton, soprano

Mary Magdalene: Catherine Robbin, mezzo-soprano

Peter: Alan Bennett, tenor

John: Sanford Sylvan, baritone

Supertitles translated and produced by Chris Bergen

This concert is generously sponsored by Bernardus Lodge.



BERNARDUS

This concert is also generously underwritten by Mrs. Howard Bucquet.

# PROGRAM NOTES

# I. Cantata BWV 31

Bach's Weimar cantatas are generally characterized by their intimacy and exquisite detail. Given the position of the musicians, high up above the main ceiling of the Weimar court chapel in a chamber known as "Way to Heaven's castle," there was not an enormous amount of room, so the scorings are generally much more modest than in Bach's later Leipzig cantatas. But Cantata 31, first performed on Easter Sunday 1715, is exceptional in this regard. Bach seems to have had an unusual number of instrumentalists at hand, perhaps placed in separate choirs around the chapel: trumpets and timpani, oboes and bassoon, five-part strings and (unique among the regular church cantatas) five-part chorus. Bach somewhat reduced this texture for later performances in Leipzig.

The opening *sinfonia* is perhaps Bach's most lively orchestral work before the *Brandenburg Concertos* (some movements of which may have also been composed around this time). The effect of this "wake-up call" must have been tremendous after the austerity of Lent and Passiontide. The ensuing chorus, with its joyous "laughing" figuration is like a foretaste of some of the spectacular five-part writing of the *Mass in B Minor*. Yet the sudden change of mood at "*Der sich das Grab zur Ruh' erlesen*" (Who chose for himself the stillness of the grave') is reminiscent of some of Bach's earliest cantatas (such as the *Actus Tragicus*, BWV 106, heard on the Wednesday Mission Concert} where the music responds immediately to every turn of the text.

These sudden mood changes — so appropriate for Easter — continue in the bass recitative, while the aria celebrates the risen Christ as the "Prince of life" with suitably royal dotted rhythms. The tenor recitative and aria now address the human soul, exhorting it to turn to a new life. The music of the aria becomes gentler, more "human" as one is encouraged to rise up from the grave of sin and join the body of Christ. More subdued still is the soprano aria, which refers to the muted joy that death will bring. The final choral melody is anticipated in the unison upper strings. The very absence of text encourages the congregation to recall the words "If my little hour is at hand."

So many of Bach's cantatas start with a severe thought or dark emotion that is mollified during the course of the piece, turning eventually to the joy of Christian certainty. However, this cantata works in reverse, beginning with the joy of the resurrection and moving to meditations on human mortality. Like a superlative sermon writer, Bach always manages to balance emotions in the course of a piece, never letting an extreme get the upper hand. Virtually all his church pieces are designed to work a sort of spiritual alchemy on the listener so that one emerges from the experience somehow changed.

Iohn Butt

# II. Divertimento for Strings

In 1936, Bela Bartók had received a commission from the Swiss conductor Paul Sacher for a work for strings and percussion, and had responded with the *Music for strings, percussion, and celesta*. Three years later, Sacher requested a second work, to be simpler in design and for strings alone. The *Divertimento* was written in the space of three weeks while Bartók was a guest at Sacher's chalet, and first performed in the summer of 1940 by Sacher and his Basle Chamber Orchestra.

Apart from the harrowing central slow movement, there is little trace in the *Divertimento* either of the grim atmosphere of Europe in 1939 or of Bartók's private troubles (his mother was in increasingly ill health through the year; she died in December 1939). The piece suggests a composer on holiday. The intricate manipulations of motive and form that permeate Bartók's large-scale, "serious" works of the 1930s, like *Music for strings* or the Fifth Quartet, are here too; so is the rhythmically pungent, incisive melodic style, the product of the composer's lifelong immersion in Hungarian folk music. But the harmonic language is a good deal more straightforward, and the exuberant combining and flipping-over of motives really has the feeling of play.

One of the challenges of writing for string orchestra is finding a way to introduce variety into what is essentially a monochromatic ensemble sound. In *Music for strings* (which involves piano and a rich percussion battery as well as the strings), Bartók had split the string band into two opposing orchestras; in

# PROGRAM NOTES

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the *Divertimento*, the textural interplay is between the full band and a solo string quartet, giving the piece the feel almost of a concerto grosso. Orchestra and quartet converse, argue, interrupt one another; often, the quartet proposes an idea and the orchestra bounces it back.

The first movement is based on a vigorous, dance-like tune over a rustically rhythmic accompaniment (though there is a second theme, more *grazioso*, introduced by the quartet). The finale is also a dance, brilliant and high-spirited, in which the solo quartet and the orchestra play an extended game of call-and-response. A brusque fugato, interrupting suddenly, winds down gradually into a flamboyant Gypsy-style rhapsody for the quartet's first violinist; then the opening music comes back, but in inversion (that is, "upside down"; the fugato also flips its subject over halfway through). One last transformation of the opening theme-into a sort of pizzicato polka, decorated with sardonic glissandi by the violas-and the movement makes a final dash for home.

The middle Molto adagio inhabits a different and darker world, one whose dominant notes are dread, terror, and grief; it is not surprising that many listeners have heard it as a portent or premonition of the imminent European war. There is the ominously creeping music of the opening; the lament that begins in the violas and then spreads to the other strings, over an accompaniment with the solemn and measured pace of a funeral procession; the menacing ostinato (repeated pattern) joined bit by bit by the whole orchestra, until it reaches a cataclysmic climax, bristling with savage trills. Only the ending (where the opening music returns, but with touches of gentler harmony) offers any sense of hope or even consolation. But the doubt and the dread are bodily carried away by the first upward-rushing scale of the finale, and sheer merriment rules.

Michelle Dulak

# III. Easter Oratorio

Bach's Passions are among his best-known and most respected works. But he would never have had reason to compose them without the miracle of the Easter resurrection. Indeed, in virtually all Christian denominations, it is Easter that provides the most

concrete proof of the divinity of Christ. Bach's Easter music (such as Cantatas 31 and 4) is among his finest, but it is still the Passions that have pride of place. Perhaps the pain of Christ's death and the very complex guilt that this evokes are in some ways more vivid than the far less comprehensible resurrection; certainly, the inherently ambiguous medium of music can express the multiple emotions of the Passion remarkably effectively. However, the Easter music, like that for Christmas, is full of a sense of joy and confidence that is perhaps best appreciated within the context of the entire liturgical year. Indeed, Bach's Passions were conceived to end with a sense of "dissonance" that would only be resolved two days later and, as far as Bach's own intentions were concerned, they are basically "incomplete" in their familiar concert format.

The Easter Oratorio, like that for Christmas, was based on previous music. The models for both were largely secular birthday cantatas for royal personages, so it is clear that Bach conceived of both feasts as representing a form of birth: the birth of Christ as a human being at Christmas, and the birth of the resurrected Christ at Easter. Cantata 249a (lost) was written for Duke Christian of Weissenfels in 1725, with whose court Bach had been connected for over a decade and at which the father of his second wife, Anna Magdalena, worked. As Bach moved to Leipzig in 1723, he forsook the particular form of privilege associated with life at one of the many small princely courts, but was anxious to preserve something of this prestige. He retained the title of external Kapellmeister at the Köthen court, and was soon to get a similar title at Weissenfels, and later at Dresden. Indeed, it was essentially for the Dresden establishment that Bach reworked this cantata in 1726 as a birthday tribute to Count Joachim Friedrich Flemming, who was the military commander of Leipzig and effectively the representative of the Elector of Saxony, resident in Dresden. In the 1730s the piece was reworked as the "Easter Oratorio" (thus at more or less the same time as Bach's other two works named as oratorios: that for Christmas and that for Ascension, Cantata 11). Given the relative simplicity of the Biblical accounts of the Resurrection, all the text was written by Bach's librettist (most likely Picander) as a free meditation on the events.

# SATURDAY CONCERT

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The opening Sinfonia recalls the triumphant tone of the Christmas Oratorio and, very much in the manner of an Italian oratorio, leads into a slower, contemplative movement (the slow-fast-slow sequence obviously relating to the Italian concerto). In the context of the Easter usage of this music, the Adagio reminds us of the tortuous events leading up to the joyous day of Resurrection (a striking example of how music often gains vivid meanings through the context in which it is used rather than through its specific origins). The third movement of the "concerto" forms the opening of the texted part of the oratorio, a duet for tenor and bass exhorting us to hurry and see the open tomb; the call is taken up by the entire chorus, which gives us a vivid sense of the news spreading from a couple of onlookers to the entire body of Christendom.

Then follows a dramatic recitative for all four soloists, which exhorts the humans to pay heed to the price of sin that Jesus has paid; originally these four singers were actual Biblical characters (much along the lines of the non-liturgical oratorio that Bach otherwise ignored), but Bach withdrew these titles in the course of further revisions. However, the strong personification of all the recitatives is still very striking throughout the piece. The B-Minor aria for soprano is in the ideal key for the baroque flute (as in the sonata for flute in that key and the

Benedictus of the *Mass in B Minor*)— although Bach also performed this piece with violin. Here the music expresses the gentle suffering and longing of the soul, which the text exhorts us to replace with the laurel crown representing Christ's victory. The next recitative is essentially the only narrative moment in the piece, as the empty grave is discovered and the resurrection recognized. This realization turns the whole trauma of human death into a mere slumber, something amply taken up by the tenor aria with its soft muted violins and recorders.

The final aria — for alto, strings and oboe — impatiently asks for the whereabouts of Christ (the Gavotte-like rhythms and impatient affect are reminiscent of the aria "Give me back my Jesus" in the Matthew Passion). Gavotte rhythms (combined with a merry Gigue-like subdivision of the beat) are even more evident in the final triumphant chorus, offering praise and thanks to the Lord. This breaks into a triumphal dance celebrating the triumph of the Lion of Judah. This paired movement is reminiscent of the Sanctus and "pleni sunt coeli" (1724) that Bach was later to incorporate into the Mass in B Minor. Unlike many cantatas, this is not followed by a simple chorale setting, and thus leaves the listener with a sense of unmitigated joy — something well deserved for those who had attended the entire devotions of Holy Week.

John Butt

JULY 16, 23 AND 30, 2:30 PM, SUNSET CENTER THEATER This concert will be delay broadcast by KUSP-FM 88.9 on Sunday, July 30, 2000 at 10:00 am

# Johannespassion, BWV 245 (The Passion According to St. John)

Johann Sebastian Bach 1685 - 1750

Festival Chorale, Chorus, Orchestra and Soloists Bruno Weil, conductor

The Evangelist . . . . . . . Alan Bennett

# Solo Quartet

Kendra Colton, soprano Catherine Robbin, mezzo-soprano Jörg Hering, tenor Sanford Sylvan, baritone

JesusPaul GrindlayPilateThomas HartPeterRobert LewisMaidElisabeth EnganFirst AttendantScott WhitakerSecond AttendantAntoine Garth

Elizabeth Wallfisch, David Myford, violins
George Thomson, Elly Winer, violas
Robin Carlson, flute
Roger Cole, oboe, oboe da caccia; Neil Tatman, oboe
John Dornenburg, viola da gamba
Douglas McNames, cello
Jordan Frazier, double bass
Jesse Read, bassoon
Andrew Arthur, organ
Daniel Lockert, harpsichord

There will be an intermission of 20 minutes between Parts I and II.

Supertitles by Jerry Sherk and Chris Bergen

# PROGRAM NOTES

# St. John Passion

When the authorities at the Neue Kirche Leipzig introduced an oratorio Passion into the Good Friday vesper liturgy in March 1717, no one could have imagined the significance of this for the subsequent history of western music. While important cities in north Germany had cultivated the genre — in which the standard Passion narrative was embellished with reflective arias, freely composed verse and chorales — since the middle of the seventeenth century, it was a novelty in conservative Leipzig. The innovation evidently met with sufficient approval for it soon to be adopted at the Thomaskirche, too, in 1721, two years before the arrival of J.S. Bach as cantor.

The oratorio Passion evolved around the sermon of one of the most important services of the Lutheran year. Preachers traditionally combined commentary on the Passion narrative with meditation on each event — usually vivid and pictorial poetry in the first person. This inspired a rich heritage of devotional writing, some of which was designed for a musical setting, thus occasioning yet another dimension in the exegesis. The resulting oratorio (which included all the biblical narrative, too) was sung in two parts on either side of the sermon. Hymns were sung at the beginning and end of the liturgy, thus giving the entire service a sandwich form, with the axis of symmetry falling on the sermon. It is no accident that Bach uses a similar symmetrical patterning within both his Passion settings. Among the most celebrated Passion librettos — one designed for concert, rather than liturgical, performance — was B.H. Brockes's Der für die Sünde der Welt Gemarterte und Sterbende Jesus (Jesus, Who Suffered and Died for the Sins of the World), which was adapted in a shortened form by the anonymous librettist of Bach's St. John Passion.

When Bach composed the *St. John Passion* in 1724, there was, according to town council minutes of April 3, some confusion over the venue: the new cantor had apparently ignored the council's decision to perform the *Passion* that year in the Nickolaikirche (and thereafter alternating between the two principal churches), and had printed libretti for use in the Thomaskirche. He complied with the council only after additional room had been provided in the choir loft at the Nickolaikirche and the harpsichord had been repaired.

In 1725 — somewhat unusually for a composer who wrote several yearly cycles of cantatas in order to avoid direct repetition — Bach performed the St. John Passion again with several modifications to its content. The fact that half of these involve the addition of chorale-based movements suggests that this performance was somehow associated with the cycle of chorale cantatas he composed that year. He performed the Passion again around 1730, this time returning to the first version, but omitting the two insertions from Matthew's Gospel (the scenes concerning Peter's remorse and the supernatural events directly following Jesus's death)

When Bach returned again to the St. John Passion toward the end of the 1730s he began to prepare a calligraphic score (i.e., a "fair copy"); this he seems to have intended as a definitive version of the work since it contains so many refinements. However, he broke off after some twenty pages and the score was finished at a later date by a copyist. It is not certain why Bach abandoned the new score; most likely the hiatus relates to a report in the council minutes of March 17, 1739: a clerk had been dispatched to prohibit performance of the Good Friday music until permission was granted. Bach replied that "it had always been done so; he did not care, for he got nothing out of it anyway, and it was only a burden; he would notify the Superintendent that it had been forbidden him; if an objection were made on account of the text, it had already been performed several times."

Although it is not clear why the council was introducing this restriction on Bach's Passion performances, it may be that it was swayed by local opposition to the oratorio style. In 1732 the Pietist writer Christian Gerber complained of the recent introduction of theatrical Passion music in Saxony, stating that many people had been shocked by the development and knew not what to make of it: "If some of those first Christians should rise, visit our assemblies, and hear such a roaring organ together with so many instruments, I do not believe that they would recognize us as Christians and their successors."

If the work to which this refers was actually the St. John Passion, the reservations with the text might

# SUNDAY CONCERT

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account for the number of versions in which it had already been performed. Perhaps the Baroque poetry in the Brockes tradition was already out of date; certainly the fourth and final version of the Passion (1749) contains alterations to three aria texts, which remove some of the more pictorial language.

The free verse of Bach's St. John Passion is intensely concerned with the theology of the Gospel. Unlike the other three evangelists, John does not present a "synoptic" (narrative) account; rather his foremost intention is to provide a cosmic explanation for the phenomenon of Christ, one which is clearly influenced by the classical philosophic tradition. Accordingly, Christ, like his father, must exist eternally, standing quite outside human conceptions of time. Christ's earthly office is a sign of God's presence as "the Word made flesh"; all his activities are designed to prove his ambassadorial position as the Son of God. Within this deterministic scheme, the murder of Christ is merely the mechanical device by which the Son returns to the Father. John's account omits much of the suffering which Christ must have experienced as a human being; rather, every adverse event is turned into a celebration of the fulfillment of the plan: in death Christ — who knows everything in advance — triumphantly exclaims "Es ist vollbracht!" ("It is fulfilled!").

The darker side of John's ideology is his view of the Jews as eternally damned: they are placed on a lower level, outside Pilate's judgment hall, and it is they who coax this seemingly benevolent governor to kill their impostor "King." This aspect of Bach's Passion has been the object of intense debate in America in recent years. As the musicologist Michael Marissen has shown, Luther's own antipathy to the Jews was dogmatic rather than racial and Bach himself seems to have removed any of the anti-Semitic connotations within the poetic Brockes text. Whatever the conclusions of the debate, it is clear that the political problems are there in John's Gospel text and were not created by Bach or within his local cultural environment.

The free poetry of the opening chorus establishes the Johannine theme of the work: Christ is portrayed as the eternal and omnipresent ruler. The poet implores

him, as the true Son of God, to show how he becomes glorified even in the lowliness of his Passion. The same pairing of opposites (interestingly, also linked with a da capo ABA structure, albeit modified) is evident in the lament "Es ist vollbracht," where the central section portrays Christ as victor. For many, the pivotal point of Bach's Passion and the most significant distillation of its message is the chorale "Durch dein Gefängnis," which again exploits a contradiction: we receive freedom through Christ's captivity.

Many writers have sought elaborate symbolic structures within Bach's St. John Passion. Certainly such orders are not atypical of the intellectual and religious climate of the time. What does come across in performance is the relentlessness of the events; everything takes place almost with a clockwork precision, in direct and necessary fulfillment of a preordained — indeed prophesized — order. The trial scene is the central point of the Johannine narrative since it is here that Christ's kingship is judged by the Iews (wrongly, so that it can be shown to be right!). Whether or not the musical connections between the crowd choruses (especially those derived from the first "Jesum von Nazareth") point to another symbolic dimension, the first listeners must have experienced an increasing sense of inevitability as the piece progressed, since so many choruses would already sound familiar.

Some critics maintain that the St. John Passion lacks the refinement of its more illustrious sister, the St. Matthew Passion. Certainly it is not so evenly paced, lacking the almost doctrinaire successions of narrative-arioso-aria, which accord to the latter the flavor of a sermon or even a spiritual exercise. But the central trial scene would lose its impact if it were punctuated with ariosos and arias. Both the intense musical coloring of the recitatives (Peter's lament and the scourging of Christ are far more vivid than their counterparts in the St. Matthew Passion) and the incisive figuration of the choruses (almost a latter-day adaptation of Monteverdi's "warlike" style) recall the idioms of the late seventeenth century, when Lutheran music followed the very grain of the text. Only the arias and the opening and closing choruses display the distilled affective style of Bach's mature writing.

John Butt

JULY 17 ONLY, 8:00 PM, CARMEL MISSION BASILICA This concert will be delay broadcast on KUSP-FM 88.9 in July 2001.

# Spain in the New World Hesperus:

Tina Chancey, viol, baroque violin, recorders Grant Herreid, lute, baroque guitar, recorders Rosa Lamoreaux, soprano Scott Reiss, recorders, maracas

# The Old World: Sixteenth Century Spain

Vesame y abracame Recercada quinta\* Hermosa Catalina Propignan\* Cucú

Pues que me tienes Si la noche Ora baila tu\*

Oy comamos

Recercada segunda\*

Inca flute tune\* Turulu neglo\* Songs of the Canichanas Indians

Nua si hana Bi sa ro mo po na En cha, en cha\* Buenas noche\*

Tarará

Hanacpachap

Oh, si vieras\* Duam Tumn Al dormir\* Oygan una Xacarilla

Kyrie Buenas días, paloma Dividido Clarines suaves\* Esa noche yo bailo

Victoria Tonada la donosa\* Ay como flecha

\*works performed instrumentally

Anonymous c. 1510 - c.1570 Diego Ortiz 1528 - 1599 Francisco Guerrero Anonymous

1468 - c.1529 Juan del Encina

16th Century Ortega Diego Ortiz Anonymous Anonymous Iuan del Encina

The New World

Traditional, from Apurimac, Peru 17th-c. Peru Anonymous Bolivia, 1790

17th-c. Mexico Antonio de Salazar

INTERMISSION

Peru, 1931 (publisher) J. Bocanegra 16th-c. Costa Rica Anonymous 18th-c. Chile Anonymous 17th-c. Mexico Sebastian Durán 18th-c. Guatemala Rafael Castellanos

18th-c. California Alabado, New Mexico Traditional (Alabado)

18th-c. Guatemala Manuel de Quiroz 18th-c. Boliva Anonymous

16th-c. Guatemala Tomás Pascual Traditional, Peru

17th-c. Mexico Francisco de Santiago

This concert is generously sponsored by ColorAd Printers.



This concert is also generously underwritten by the Estate of Sheila F. Webster.

## Monday Concert

#### PROGRAM NOTES

The story of music and culture in the Spanish American colonies is the story of an encounter between two worlds, the results of which exist today in the cultural fabric of the Americas. Spain conquered the indigenous societies of South and Central America both swiftly and fiercely. Columbus landed in 1492 and the conquest took place throughout the second and third decades of the 16th century.

The degree to which the Spanish absorbed Indian cultures must surely astound North Americans today. Where, in the English colonies, did the Indians ever play oboes, compose European-style music, make recorders and violins, guitars and harps? When did English missionaries ever compose music in native languages? Can we even imagine walking into a church in Massachusetts or Virginia and seeing the choir loft filled with Algonquins or Shawnees? Nevertheless, these were the ways in which the Spanish created a cultural synthesis in South and Central America, as well as in California, New Mexico, Texas and Florida.

Early Franciscan missionaries turned their attention to persuading the Native Americans to adopt Christianity. The Flemish friar Pedro de Gante wrote King Philip II a lengthy letter urging the use of music as an indispensable tool in the process of conversion, since it was so important in native life. Juan de Zumarraga, the first bishop of Mexico, approved this willingness to adapt to local custom. The Indians were taught Spanish polyphony and plainsong as well as recorders, shawms, and trumpets, even as the missionaries learned native dialects and encouraged dancing and the use of vernacular in church rituals. "Hanacpachap," from the first collection of printed music in the New World, 1631, was written in the Quechua language of the Incas.

From all accounts, the Indians had an extraordinary aptitude for playing and singing the music of the Europeans, as well as a talent for composition and instrument construction. While music always had been an integral part of Native American religious, social and political ceremonies, polyphony was unknown prior to contact with Europeans, as were stringed instruments. By the mid-sixteenth century there was such an overabundance of native musicians in the cathedrals that officials were forced to limit their number.

In this concert, HESPERUS has provided a selection of music from the Spanish Old and New Worlds. Included are examples of the villancico, the most popular musical form of Renaissance Spain. "Si la noche," "Oy comamos," and "Vesame y abracame" are all Spanish villancicos. The form was enormously popular in the New World as well where Spanish, French, Italian and Franco-Flemish music was heard in large cathedrals and remote village churches alike. "Ay como flecha" is a Mexican villancico that betrays the ethnic complexity and vitality of its origins.

Negrillos or Negritos imitate the dialects, musical traditions, and rhythms of the large number of blacks in the Spanish Americas. In "Tarara," Salazar, a Spanish composer residing in Mexico, sets a text "I am Anton, a little boy black from birth..." The rhythms of the blacks come to life as well in Francisco de Santiago's "Ay como flecha" and "Turulu Neglo."

A distant echo of the music that the Spanish heard upon first contact with the Indians exists in our Inca flute tune. The haunting melody was transcribed by the soloist from a twentieth-century field recording from the town of Apurimac, high in the Andes.

Music in Native American languages demonstrates the relationship between the Spaniards and the Indians, which was so different from our experience in North America. Pieces in Quechua, Nahuatl, and Chilidugu appear in many cathedral archives. The Native American composer Thomas Pascual writes in his adopted Spanish.

Another example of the encounter between two worlds is found in the songs written in 1790 by the Canichanas Indians of the San Pedro Pueblo in Bolivia, honoring the Spanish monarchs Carlos IV and Maria Lusia de Borbón, and the newly-appointed Governor of the region, Lázaro de Ribera.

The two "Alabados" represent the Hispanic musical legacy in the United States from New Mexico. Alabados are hymns of praise to the saints, and were brought to the New World from the early 18th century. They have survived in New Mexico to the present day by oral tradition.

Scott Reiss

Quella damma son io (Guarini)

JULY 24 AND 31, 8:00 PM, SUNSET CENTER THEATER

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, September 3, 2000 at 10:00 am

## Chanticleer

Ardo d'Amore (I Burn With Love)

Poems of Love by Guarini and Tasso

| I. | Quel augellin che canta (Giovanni Battista Guarini) | Luca Marenzio |
|----|---|---------------|
|    | Al lume de le stelle (Torquato Tasso)               | 1553 - 1599   |
|    | Vita soave (Tasso)                                  |               |

| II.  | Tirsi morir volea (Guarini)                        | Andrea Gabrieli |
|------|--|-----------------|
|      |  | c. 1510 - 1586  |
| III. | O primaveraO dolcezze amarissime d'amore (Guarini) | Heinrich Schütz |
|      | Così morir debb'io? (Guarini)                      | 1585 - 1672     |

| IV. | T'amo mia vita (Guarini)                               | Mogens Pedersøn |
|-----|--|-----------------|
|     |  | c. 1583 - 1623  |
|     | Quel augellin che canta Ma ben arde nel core (Guarini) | Nicolas Gistou  |
|     |  | d. 1609         |

#### INTERMISSION

| V. | Mentre madonna il lasso Ahi! troppo saggia (Tasso) | Carlo Gesualdo |
|----|--|----------------|
|    | Se la mia morte brami (Tasso)                      | c. 1561 - 1613 |

| VI. | Donna, quanto più a dentro (Tasso) | Sigismondo d'India |
|-----|------------------------------------|--------------------|
|     | Ardemmo insieme (Guarini)          | c. 1582 - 1629     |
|     | Crud' Amarilli (Guarini)           |                    |

| VII. | Era l'anima mia (Guarini)         | Claudio Monteverdi |
|------|-----------------------------------|--------------------|
|      | Ah dolente partita (Guarini)      | 1567 - 1643        |
|      | Quel augellin che canta (Guarini) |                    |

| VIII. | Tre rime di Tasso        | William Hawley |
|-------|--------------------------|----------------|
|       | Amor l'ali m'impenna     | b. 1950        |
|       | Fuggi, fuggi, dolor      |                |
|       | Labbra vermiglie e belle |                |

IX. Ardo si, ma non t'amo...Ardi o gela a tua voglia (Guarini/Tasso) Filippo Nicoletti fl. 1577 - 1620

#### CHANTICLEER

Matthew Alber, Christopher Fritzsche, Jay White, soprano; Jeffrey Keim, Philip Wilder, alto Kevin Baum, Michael Lichtenauer, Matthew Oltman, tenor Eric Alatorre, Thomas Bold, Joel Diffendaffer, Tim Krol, baritone & bass

> Christine Bullin, President & General Director Joseph Jennings, Music Director; Philip Wilder, Artistic Administrator

> This concert is generously sponsored by ColorAd Printers.

ColorAd Printers

This concert is also generously underwritten by the Estate of Sheila F. Webster.

## On Madrigals

by Kip Cranna

Mention the word "madrigal" and many people conjure up images of school chamber choirs clad in tights and floppy hats, merrily warbling away at jaunty and somewhat prissy ditties about nymphs and shepherds which always end in "hey nonny nonny" or "fa la la." This image — distorted as it is — is based vaguely on the English madrigal, a phenomenon of the Elizabethan era in the early 1600's.

By contrast, the Italian madrigal was an altogether different, more formidable creation that reigned over a much longer period during the High Renaissance (roughly the century from 1520 to 1620). It also plumbed far greater depths of poetic expression, harmonic daring, contrapuntal intricacy, and musical craftsmanship. Furthermore, the Italians explored a much wider emotional range, from the profoundly moving to the breezily scurrilous. Madrigals were primarily intended for the entertainment of the singers themselves (usually a group of four to six, singing one to a part). They were the product of a cultured age in which an educated person was expected not only to sing music at sight but also to be knowledgeable about poetry.

As madrigal composers became more sophisticated, they made increasing efforts to capture in music the specific meaning of important words, giving rise to the term "madrigalism" for such word-painting devices as harsh dissonance to express anguish, triple meter when dancing is mentioned, rapid ascending scales to depict flight, and so on. Madrigals were typically composed in two sections, or "parts," sometimes named separately, reflecting the two stanzas of text commonly set. As this concert clearly demonstrates, the genre of the Italian madrigal attracted many composers from outside Italy, and continues to motivate composers of our own day.

Literally thousands of Italian madrigals were published in the sixteenth century. For their poetry, composers most often turned to the two greatest poets of the age, Giovanni Battista Guarini (1538-1612) and his impetuous younger friend and colleague Torquato Tasso (1544-1595). Both were employed for a time in the service of Alfonso II of

Ferrara's ruling d'Este family, with Guarini succeeding the emotionally unstable Tasso as chief poet when the latter was confined for insanity. Guarini is credited with the establishment of the literary form known as the pastoral drama, typified by *Il pastor fido* (The Faithful Shepherd), which set an enduring standard with its code of amorous gallantry and courtly manners. Tasso's more heroic style is typified by his masterpiece, the epic poem *Gerusalemme liberata* (Jerusalem Liberated), based on stories of the First Crusade. Other Tasso works include the chivalric tale *Rinaldo* and the pastoral drama *L'Aminta*.

Both Tasso and Guarini evoked extravagant poetic imagery to depict a romantic love that is tormented, delightful, unrequited, and above all, ardent — in its literal sense of "burning" — hence the title of this concert. The potently moving and intensely emotional verse of these two great poets has inspired all of the madrigals heard on this program.

## I. Quel augellin che canta Al lume de le stelle Vita soave

Among the many madrigal masters, Luca Marenzio occupies a special place of honor. His rare gift for harmonic expression and graceful melody earned him the esteem of his contemporaries internationally. The Englishman Henry Peacham wrote in 1622: "For delicious air and sweet invention in madrigals, Luca Marenzio excelleth all others whatsoever." His versatility is in evidence in these three selections, ranging from the exuberant word-painting of *Quel augellin* to the dramatic pauses and pungent harmonies of *Vita soave*.

#### II. Tirsi morir volea

Andrea Gabrieli, like his more famous nephew Giovanni, was a leading figure in the musical life of Venice, holding the key post of organist at St. Mark's Cathedral. Best known for his sacred music, he excelled in madrigal writing as well. In *Tirsi morir volea*, Guarini's poem persistently and quite obviously plays on the common Renaissance poetic device of equating "dying" with the notion of sexual climax. Seen in this light, the madrigal represents a masterpiece of understated eroticism. In the manner of his double-choir sacred works, Gabrieli uses seven

parts, divided into three-plus-four, to create a sensual dialogue between the shepherd Tirsi (represented by the lower voices) and the nymph Clori — two ardent lovers who "return to life in order to die again."

## III. O primavera...O dolcezze amarissime d'amore Così morir debb'io?

#### Quella damma son io

The greatest German composer of the 1600's, Heinrich Schütz was a pupil of Giovanni Gabrieli, and is credited with helping to transplant the Venetian style north of the Alps. The madrigals heard here, all on speeches from Guarini's *Il pastor fido*, exhibit Schütz's concern with dramatic intensity coupled with his care for the thorough matching of musical and textual meaning.

#### IV. T'amo mia vita

## Quel augellin che canta...

### Ma ben arde nel core

Little is known about the lives of the two Danish composers Mogens Pedersøn and Nicolas Gistou, although the former was definitely a student of Giovanni Gabrieli, and published a book of Italian madrigals in Venice. Both composers show a thorough absorption of the Italian style. Pedersøn's *T'amo mia vita* displays the more daringly disjointed phrasing characteristic of the "mannered" style of the later madrigalists, while Gistou's *Quel augellin che canta* offers a more traditional interplay between upper and lower voices.

## V. Mentre madonna il lasso...Ahi! troppo saggia Se la mia morte brami

By far the most eccentric of the famous madrigalists was the nobleman Carlo Gesualdo, Prince of Venosa (near Naples). He was notorious for having his first wife and her lover murdered, yet he later married into the famous d'Este family of Ferrara. His unconventional personality is clearly reflected in his very individualistic madrigals. He took great care with word setting, often choosing highly overwrought texts. Gesualdo strove for strong expression and emphatic outpouring of emotion, achieved through unexpected harmonies, sudden tonal shifts, daring dissonances and striking chromaticism. These traits are less apparent in early works like *Mentre madonna* (from his first book of madrigals, 1594), but they are

on full display twenty years later in the morbidly chromatic *Se la mia morte brami* (Book VI, 1613). Gesualdo represents a unique and extreme phase of madrigal development that inspired much admiration but garnered no disciples. As Ernest Krenek remarked, "If Gesualdo had been taken as seriously in his time as he is now, music history would have taken an entirely different course."

## VI. Donna, quanto più a dentro Ardemmo insieme Crud'Amarilli

Sigismondo d'India, a native of Sicily who served the d'Este court, represents the final phase of the Italian madrigal (he died around 1629), the era of the "second practice" of composition. More harmonically grounded than its predecessor, the seconda brattica gave less regard to strictures on voice-leading and to rules of counterpoint, offering greater possibilities for dissonance and declamation in block chords. Although best known for solo songs (called "monodies") and duos, d'India published eight books of madrigals, most with optional continuo accompaniment (another recent innovation). They feature key elements of the new style including chordal declamation, rhetorical pauses, and unconventional melodic leaps. Crud' Amarilli is notable for the sharp dissonances illustrative of its title: Amarilli (Amaryllis) puns on the word amaro (bitter).

# VII. Era l'anima mia Ah dolente partita Quel augellin che canta

The greatest genius of the early Baroque, Claudio Monteverdi was a master of both prima and seconda prattica, the old and new styles. His eight books of madrigals span the stylistic gamut from Marenzio-inspired early works to later, ground-breaking continuo madrigals almost akin to dramatic cantatas. Era l'anima mia and Ah dolente bear the early signs of the new style, with emphasis on repeated notes, block chords, and unconventional melodic twists. While in the employ of the Duke of Mantua, Monteverdi was influenced by the famous "three singing ladies" of the court at nearby Ferrara. Their highly expressive and ornate style is imitated in his florid setting of Quel augellin.

## Monday Concert

PROGRAM NOTES

#### VIII. Tre rime di Tasso

The only living madrigalist represented on this program, William Hawley is a versatile and prolific composer whose works have been commissioned by such widely varied groups as the Seattle Choral Company, the Dale Warland Singers, the Aspen Music Festival, and the New London Singers. The New York native studied at Ithaca College and the California Institute of the Arts. Regarding his *Tre rime di Tasso*, specially commissioned by Chanticleer and premiered last May, Hawley offers these thoughts:

In composing these settings of Tasso's rime, or short lyric poems, I have freely allowed the sixteenth-century manner to inform my current writing, as I did in my earlier Tasso set for Chanticleer, Seven Madrigals (1986). [Recorded excerpts can be heard on Chanticleer's CD "With a Poet's Eye."] This great lyric poetry requires a close ear and a swift response in order to reveal its full beauty. I have sought to illuminate, by means of my own musical

responses, Tasso's unique and inspiring way of embodying an emotion, as well as his reasoned reaction to it in the same passage or line of verse. I have set three poems that reflect Tasso's experience of the extremes of emotion involved in earthly love and its relation to the human mind and spirit.

## IX. Ardo si, ma non t'amo... Ardi, e gela a tua voglia

One of Guarini's most famous poems voices an injured lover's angry complaint, entitled Ardo si, ma non t'amo. It became linked with a companion poem, Ardi o gela, written by Tasso in the form of a haughty response (risposta) "in the name of the lady." The two poems together create the effect of a short dialogue between the two lovers. Of the many madrigals composed on this pair of poems, the example offered here is by the little-known Ferrara native Filippo Nicoletti. Note his consistent use of rapid ascending scales, suggestive of rising flames, on the word ardo (I burn).

Kip Cranna

## LATE NIGHT CANDLELIGHT CONCERT

MONDAY, JULY 31 ONLY, 10:30 PM, SUNSET CENTER THEATER This recital will be delay broadcast on KUSP-FM 88.9 in July 2000.

## Three Sonatas for Solo Violin by Johann Sebastian Bach (1685 - 1750)

Elizabeth Wallfisch, Baroque violin

I. Sonata No. I in G Minor, BWV 1001

J. S. Bach

Adagio Fuga: allegro Siciliano Presto

II. "L'inconstanza, La constanza," from Ayrs for the violin

Niccolo Matteis

d. c. 1707

III. Sonata No. II in A Minor, BWV 1003

J.S. Bach

Grave Fuga Andante Allegro

BRIEF INTERMISSION

IV. Divisions on "Greensleeves" from The Division Violin

Thomas Balthazar

b. c. 1630

V. Sonata No. III in C Major, BWV 1005

J. S. Bach

Adagio Fuga Largo

Allegro assai

This concert is generously sponsored by Northwestern Mutual Life and Tickle Pink Inn.





## LATE NIGHT CANDLELIGHT CONCERT

PROGRAM NOTES

### I, III, and V: Violin Solo Sonatas

Bach's genius as a composer can be traced to many aspects of his intense musical thought. Among the most fascinating and paradoxical is his tendency to write music of an extremely high "specific gravity," music in which every conceivable thread of musical meaning and implication is drawn out of the basic musical ideas. Often he could not resist the temptation to elaborate music he had already composed, so it is not surprising to find at least one contemporary critic who thought his music too complex and suffused with unnecessary ornament. But — and herein lies the paradox — quite often the more that he added to a piece, and the more intensely he worked through the implications of the initial "invention," the more direct and spontaneous the music sounds. By a curious musical alchemy Bach seems often to have created music which is extraordinarily accessible to a wide range of listeners, and, far from being over-elaborated, sounds as if it could go no other possible way.

In this light, the unaccompanied works for violin and violoncello are particularly beguiling. Here the process, if anything, works in reverse: the more limited the instrumental medium and the fewer polyphonic strands that can be realized, the more complex and detailed the music sounds. This is not to say of course that these pieces, suffused as they are with dance structures, sound turgid or musically obscure. Indeed the image of a solo string-player playing popular dance forms has something of the connotations of folk music. But by writing what is essentially one-line music with only a few double-stopped clues as to where other lines might lie, Bach implies a rich polyphonic texture which the listener, in turn, somehow intuits.

Bach's sonatas and partitas for solo violin were completed at Cöthen in 1720 and represent the culmination of the German tradition for unaccompanied violin, a tradition which combined extreme virtuosity with the German love of complex contrapuntal textures. What takes these works even beyond the level of difficulty of the cello suites (composed around the same time) is the complexity of the double-stopping, especially in fugal movements. The three sonatas are all based on the four-movement

Italian model (slow-fast-slow-fast) and are analogous to the violin sonatas "in church style" of Corelli. The preludes to the Sonatas in G Minor and A Minor contain extremely florid ornamentation over a relatively simple chordal "story." While the elaborations that Corelli offered for his sonatas were by means of advice or example, Bach's are mandatory, the apparently spontaneous ornaments actually forming a musical argument in their own right, responding to one another, matching and contrasting. The C Major Prelude adopts a somewhat different style, sounding rather like a string sinfonia with its expansion — in the first five measures — from one to four voices. Virtually every bar contains the same dotted figuration (a sense of motivic tautness that is evident in Bach's very earliest keyboard and choral works); this gives the piece a thread that sustains our attention form the beginning to the end.

Among the most remarkable movements in Bach's unaccompanied string music are the three fugues that form the second movements of these sonatas. Not only does the medium of the single violin have to present the multiple entries of a fugal exposition, it has also to give the sense of contrast, light and shade in the episodic sections that take us momentarily away from the subject. There may well be a crossover between Bach's violin fugues and those he played on the organ: certainly the G Minor one appears in an organ version and it might well be that the fugue from the famous Toccata and Fugue in D Minor began as a violin piece. It would be interesting to know if anyone could have guessed that the G Minor Fugue was originally written for violin had only the organ version survived. It contains a remarkable variety of figuration and concomitant playing techniques, thus challenging the player to preserve a sense of continuity. Even more ambiguous, in terms of compositional and technical challenge, is the C Major Fugue. The seemingly innocuous subject (perhaps the dullest of the three) is soon found to combine with itself at close distance and, just as we think Bach has exhausted all the possibilities of both player and musical material, he presents the fugue afresh with the subject inverted (i.e. where one note originally went up or down the new version does precisely the opposite) together with an attempt at inverting the accompanying chromatic melody.

## LATE NIGHT CANDLELIGHT CONCERT

PROGRAM NOTES

Bach gives us three different answers to the character of the third movement: the G Minor Sonata presents an airy Siciliano, the dance so beloved of Vivaldi in his concertos and sonatas. As usual, Bach manages to add more complex figuration than would usually be expected without destroying the underlying lilt of the Siciliano rhythm. The Andante of the A Minor Sonata presents us with a vocally-conceived aria complete with strumming chordal accompaniment. The Largo of the C Major Sonata is equally lyrical but — with its virtually continuous pattern of sixteenth-notes, often passed from one part to another — it is more specifically instrumental. We hear Bach employing an instrumental medium that is normally used for one line of music in two or three parts, and out of this — as if magically — emerges what seems to be a single melodic line.

The idea of perpetual motion is even more strongly evident in the finales of these sonatas: the first plays on the metrical ambiguity of the opening figuration. Bach's very precise bowing instructions are designed to tease us in the course of the piece with an almost jazzy play of unpredictable note groupings. The A Minor finale is more orthodox rhythmically but plays on the repetition of the opening material, together with piano echoes. Much of the material is suffused with an infectious dactylic pattern (longshort-short) that Albert Schweitzer aptly christened Bach's "joy" motive. The C Major finale, in triple time with some matching phrasing, is perhaps the most dance-like of the three. Like the G Minor finale it makes wonderful use of varied bowing patterns and also exploits the string-crossing potential of the violin medium.

John Butt

#### II. L'inconstanza, La constanza

Nicola Matteis was a brilliant and highly imaginative Italian violinist-composer resident in London late in the seventeenth century. His Ayres for the Violin contain numerous pieces of a colorfully evocative or pictorial nature. One, for example, is a piece titled Aria e Passaggi ad imitatione della Trombetta, a veritable inventory of trumpet calls. The set intitled L'inconstanza, La constanza offers a musical depiction of changeable affection contrasted with fidelity.

## IV. Divisions on "Greensleeves"

The practice of playing "divisions" on a tune or over a ground bass was the primary vehicle of the seventeenth-century English string virtuoso. The subject of the divisions is broken up or "divided" into a continuous stream of figuration, subject only to the limitations of the player's imagination and technique. The lutenist Thomas Mace gives a succinct description of division-playing in his 1676 Musick's Monument:

"The Ground is a set Number of Slow Notes, very Grave, and Stately; which, (after it is express'd Once, or Twice, very Plainly) then he that hath Good Brains, and a Good Hand, undertakes to play several divisions upon it, Time after Time, till he has shew'd his Bravery, both of Invention, and Hand."

As that account suggests, the making of divisions was originally an improvisational practice, but composed sets of divisions on popular grounds and tunes soon appeared, serving both as models for improvisation and as documents of their composers' skill. *The Division Violin* (published by John Playford in 1684-85) collects a large number of them, ranging from the fairly elementary to the audacious in technical demands.

A tune good for "divisioning" needs a regular structure and a strong, rhythmical harmonic underpinning. "Greensleeves," an old favorite by the time of *The Division Violin*, qualifies easily — it is closely related to the venerable ground bass known as the *romanesca*.

Thomas Baltzar or Balthazar, the violinist responsible for the divisions on tonight's program, was born in Lübeck around 1630 (some of the pieces bearing his name in *The Division Violin* style him "Mr. Baltsar a German"). His early career was spent in Sweden as a court musician of Queen Christina, but after her abdication in 1653 he took up residence in England, where his bravura and invention caused a stir. His numbers are among the most demanding in *The Division Violin*.

Michelle Dulak

JULY 18, 25 AND AUGUST 1, 8:00 PM, SUNSET CENTER THEATER This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 6 at 10:00 am

## The Classical Evening

The Festival Chorale, Chorus, Orchestra and Soloists Bruno Weil, conductor

## I. Symphony No. 92 in G Major ("Oxford")

Franz Josef Haydn

1732 - 1809

Adagio-Allegro spiritoso Adagio cantabile Menuetto (Allegretto) and Trio

Presto

## II. Symphony No. 31 in D Major, ("Paris") K. 300a

Wolfgang Amadeus Mozart

1756 - 1791

Allegro Assai Andante Allegro

INTERMISSION

## III. Mass in C Major, Op. 86

Ludwig van Beethoven

1770 - 1827

Kyrie (Lord, Have Mercy)

Gloria:

Gloria in excelsis Deo (Glory be to God on high)

Qui tollis peccata mundi (Who takest away the sins of the world)

Quoniam tu solus sanctus (For Thou alone art Holy)

Credo:

Credo in unum Deum (I believe in one God)

Et incarnatus est (And he was made flesh)

Et resurrexit (And he rose again)

Sanctus:

Sanctus, sanctus, sanctus (Holy, holy, holy)

Pleni sunt coeli-Osanna (The heavens are full-Hosanna)

Benedictus qui venit (Blessed is he who cometh)

Agnus Dei:

Agnus Dei (Lamb of God)

Dona nobis pacem (Grant us peace)

Kendra Colton, soprano; Catherine Robbin, mezzo-soprano Jörg Hering, tenor; Sanford Sylvan, baritone

This concert is generously sponsored by Carmel Plaza.



"Oxford" Symphony

During 1788 Haydn composed three symphonies (Nos. 90, 91, and 92) for the Comte d'Ogny in Paris. Autographs of the first two even bear the dedication in Haydn's own hand. However, just a year later, in 1789, Haydn sold the same three symphonies to the Prince of Öttingen-Wallerstein for a tidy sum. Fortunately, the Prince put it all down to artistic instability, forgave Haydn, and even entertained him on his way to London. Even though he was a generous and understanding patron, one can understand that the Prince was somewhat miffed at the prior sale and dedication to someone else of the symphonies he thought he had purchased himself.

Haydn's appointment to an honorary doctorate at Oxford University was arranged by that famous English historian, Dr. Charles Burney, who had met Haydn in the course of his travels on the Continent. Honorary degrees in music had been viewed with some alarm at Oxford, at least some decades before Haydn's name was proposed. "A University has other business than to be prostituted to a company of wheezing, bawling, outlandish singsters," read one complaint. But by 1791 the atmosphere was far friendlier.

In connection with the ceremonies three concerts were scheduled, on July 6, 7, and 8, 1791, on each of which a symphony of Haydn was to be performed. No. 92, which came thereafter to be known as the "Oxford," was both rehearsed and played on July 7. On the following morning Vice-Chancellor Growe, speaking in Latin, conferred the degree. A contemporary account reported that Haydn "bowed silently while the black silk gown was placed on his shoulders, and the square, tasseled cap was set on his head." Representatives of all facets of English musical life were on hand both for the ceremony and for the concerts.

Thereafter he always signed himself "Dr. Haydn," and one finds the following details in his diary: "For the bell-ringing at Oxford on account of the doktor's degree I had to pay 1-1/2 guineas, and for the gown I/1 guinea; the trip cost 6 guineas."

The symphony is in four movements, and is scored

for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, tympani and strings. A short adagio leads at once to one of the brightest allegro spiritoso movements ever composed. Everything "works," falls into place, belongs where it is, and contributes to the cumulated effect. In the second movement, Adagio cantabile, a serene, flowing melody is given to the violins, and then is picked up by the flute, later by the oboe. Before much else can happen, the movement has come to a quiet close. A vigorous Minuetto (allegretto) might have been borrowed from Mozart, who was to die in the same year as Haydn's doctorate. Contrasting with its vigor is the quieter trio for bassoons and horns, playing short-winded fanfares. The Presto-finale is sheer magic, not only for its acrobatics but for its unpredictable key changes and gracious counterpoint.

No wonder the sober Oxford dons rose to cheer, or that Haydn rose, clutching his gown and tasseled cap to say in halting English, "I thank you!"

Raymond Kendall

"Paris" Symphony

One of several works composed by Mozart during his traumatic stay in Paris in 1777-78 (during which his mother, who was traveling with him, died), this symphony had been completed by June 12, 1778. It was on that date that he wrote to his father back in Salzburg, reporting that earlier in the day he had played it through at the keyboard for the singer Anton Raaff (later to create the title role in Mozart's opera *Idomeneo*) and Count Carl Heinrich Joseph Sickingen, minister of the Palatinate (one of the German regions), after lunch at the latter's house. The symphony had its premiere at the *Concert Spirituel*—a famous Parisian concert series—on Corpus Christi (June 18) after only one rehearsal (the usual practice) on the previous day. Mozart reported:

I was very nervous at the rehearsal, for never in my life have I heard a worse performance; you cannot imagine how they twice bumbled and scraped through it. It was really in a terrible state and would gladly have rehearsed it again, but as there is always so much to rehearse there was no time left. So I had to go to bed with an anxious heart and in discontented and angry

frame of mind. Next day I had decided not to go to the concert at all; but in the evening, the weather being fine, I at last made up my mind to go, determined that if [it] went as badly as it had at the rehearsal I would certainly go up to the orchestra, take the violin from the hands of the first violinist, and lead myself! ... Right in the middle of the first Allegro was a passage that I knew they would like; the whole audience was thrilled by it and there was a tremendous burst of applause; but as I knew when I wrote it what kind of effect it would produce, I repeated it again at the end—when there were shouts of "Da capo!" The Andante also found favor, but particularly the last Allegro because, having observed that here all final as well as first Allegros begin with all the instruments playing together and generally in unison, I began mine with the two violins only, piano for the first eighty bars-followed instantly by a forte; the audience, as I expected, said "Shh!" at the soft beginning, and then, as soon as they heard the forte that followed, immediately began to clap their hands. I was so happy that as soon as the symphony was over I went off to the Palais Royal where I had a large ice, said the rosary as I had vowed to do—and went home.

Mozart's comments point out a important differences between his audiences and ours: the 1778 audience required new music and expressed its appreciation and understanding not just at the end, but after each movement, and occasionally *during* a movement, somewhat in the way a modern ballet audience will interrupt the music to applaud an impressive series of leaps.

The commercially-minded director of the *Concert Spirituel*, a former singer and composer named Joseph Legros, decided to publish the symphony, believing it to be one of the best in his repertory. A contemporary reviewer wrote, "This artist, who from the tenderest age had made a name for himself among harpsichordists, can today be placed among the ablest composers."

#### Mass in C

Like the Havdn masses heard in recent Festival seasons, Beethoven's Mass in C was composed for the Hungarian Prince Nikolaus Esterházy, who commissioned a special mass to be sung each year on the name day of his wife, Maria Hermenegild. Written in 1807, it was Beethoven's first attempt at composing a mass. Listeners who are familiar with the immensity and splendor of his later Missa solemnis (1823) will perhaps find the Mass in C comparatively subdued, and it is indeed somewhat lacking in the kind of symphonic grandeur typical of Haydn's models. Instead Beethoven applied a more reverent and simplified approach; writing to his publisher, he remarked, "I think that I have treated the text in a manner in which it has rarely been treated," probably referring to the prevalent fashion of Viennese mass settings of the time.

The work's uncharacteristic quietness can perhaps explain why the mass was not a particular success in the composer's own lifetime. After the premiere, Prince Estherházy is said to have remarked, "But my dear Beethoven, what is this you have done now?" Yet there is great individuality and emotional depth in this work, particularly in the choral writing, which can be strikingly effective in its unison and octave passages that seem to hint at plainchant.

Much effective use is made of the contrast between the keys of C Major and C Minor, with the major mode offering release from emotional tension in direct keeping with the meaning of the text, as in the Agnus Dei, where the anguished penitence of Miserere nobis ("Have mercy on us") gives way to the more hopeful Dona nobis pacem ("Grant us peace").

The Mass in C is a product of the same period that produced Beethoven's Fourth Piano Concerto and the Fifth and Sixth Symphonies. In fact, all three of those works were performed along with portions of the Mass at his famous "marathon" benefit concert in December of 1808. In this context, the Mass represents a sincerely spiritual musical statement emerging from one of the most intensely creative points in the composer's life.

Kip Cranna

JULY 19, 26 AND AUGUST 2, 8:00 PM; SUNDAY, AUGUST 6, 3:00 PM CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 30 at 7:00 pm

## Founders' Memorial Concert A HYMN FOR ALL SEASONS: Bach's Greatest Settings of the Lutheran Chorales

Festival Chorale, Members of the Festival Orchestra Bruce Lamott, *conductor* 

(all works by J. S. Bach are indicated with BWV numbers)

**Processional: Komm Gott Schöpfer, Heiliger Geist**(Come God, Creator, Holy Spirit)

8th-century Latin Plainsong
German translation, Martin Luther 1524

I. Chorale, Aus tiefer Not schrei ich zu dir

melody, Martin Luther 1524 harmonization, Arnold von Bruck 1544

Chorale motet, Aus tiefer Not schrei ich zu dir (Out of the depths I cry unto thee) (BWV38)

### In Memoriam J.S. Bach

## II. Cantata BWV 106 (Actus tragicus) Gottes Zeit ist die allerbeste Zeit

(God's Time is Best)

Sonatina

Chorus: Gottes Zeit ist die allerbeste Zeit

Arioso (tenor): Ach, Herr, Lehre uns bedenken (Lord, teach us to consider)

Aria (bass): Bestelle dein Haus (Put your house in order)

Chorus, Arioso (soprano), Chorale: Es ist der alte Bund (It is the ancient law)

Aria (alto): In deine Hände (Into Thy Hands)

Arioso (bass) with Chorale: Heute wirst du mit mir (Today shalt thou be with me)

Chorale: Glorie, Lob, Ehr' und Herrlichkeit (Glory, praise, honor and power)

Twyla Whittaker, soprano; Linda Liebschutz, alto; Stephen Ng, tenor; Jeff Fields, bass Louise Carslake, Letitia Berlin, recorders; John Dornenburg, William Skeen, violas da gamba

## III. Concerto (Cantata BWV 152, Tritt auf die Glaubensbahn)

Letitia Berlin, recorder; Neil Tatman, oboe; Elly Winer, viola d'amore; William Skeen, viola da gamba; Richard Kolb, lute

#### Annunciation

IV. Chorale, Wie schön leuchtet der Morgenstern
Chorale concerto, Wie schön leuchtet der Morgenstern (BWV 1)
(How brightly shines the morning star)

Catherine Emes, Elizabeth Stoppels, violins concertato

#### Advent

V. Chorale, Wachet auf, ruft uns die Stimme
Chorale fantasia, Wachet auf, ruft uns die Stimme (BWV 140)
Chorale prelude, Wachet auf, ruft uns die Stimme (BWV 645)
(Wake, a voice is calling)

Andrew Arthur, organ

#### Michaelmas

VI. Chorale, Psalm 100

Louis Bourgeois 1547

Chorale fantasia, Herr Gott, dich loben alle wir (BWV 130)

(Lord God, we all praise Thee)

Passion

VII. Lied, Mein Gmüt ist mir verwirret

(My heart is bewildered)

Hans Leo Hassler 1601

Chorale, O Haupt voll Blut und Wunden

(O sacred head, now wounded)

Paul Gerhardt 1656

Chorale prelude, Herzlich tut mich verlangen (BWV 727)

Andrew Arthur, organ

### Reformation

VIII. Chorale, Nun danket alle Gott

Johann Crüger 1648

Cantata, BWV 192 Nun danket alle Gott (Now thank we all our God)

Chorale fantasia: Nun danket alle Gott

Duet: Der ewig reiche Gott (The one eternal God)

Chorale concerto: Lob, Ehr und Preis sei Gott (All praise and thanks to God)

Catherine McCord Larsen, soprano; Jeff Fields, bass

IX. Chorale, Ein feste Burg ist unser Gott

melody, Martin Luther 1529

(A mighty fortress is our God)

harmonization, Johann Walter 1551

Chorale concerto, Und wenn die Welt voll Teufel wär (BWV 80)

(And if this world were full of demons)

#### Pentecost

Chorale fantasia, Komm, Gott, Schöpfer, Heiliger Geist (BWV 667)

Andrew Arthur, organ

Recessionals:

Te Deum laudamus (We Praise Thee O Lord)

Plainsong

This concert is generously sponsored by Stahl Motor Company



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#### Bach and the Lutheran Chorale

"I also wish that we had as many songs as possible in the vernacular which the people could sing during mass, immediately after the Gradual and also after the Sanctus and Agnus Dei. For who doubts that originally all the people sang these which now only the choir sings or responds to while the bishop is consecrating?... For few are found that are written in a proper devotional style. I mention this to encourage any German poets to compose evangelical hymns for us."

This directive from Martin Luther, "Concerning the Order of Public Worship" (1523), launched the practice of congregational chorale-singing, an inheritance which Bach was to elevate to unprecedented artistic heights. Luther relieved his frustration at the paucity of appropriate chorales by writing and composing them himself (Ein feste Burg), making German adaptations of ancient plainsong texts (Komm Gott, Schöpfer), as well as appropriating secular tunes (Mein Gmüt ist mir verwirret), and by encouraging composers such as Johannes Walther, whose Geystliches gesangk Buchleyn (1524) was the first Lutheran hymnbook. The psalmody of the Swiss Calvinists also found its way into the Lutheran chorale tradition (Bourgeois, Psalm 100). By the time Bach received them, these chorale melodies constituted a musical catechism familiar tunes adaptable to a wide variety of texts, assigned appropriately to the season of the church year.

This program is a sampler of the diverse origins of the Lutheran chorale, and a demonstration of Bach's ingenuity in setting them. It begins with his most archaic style, a chorale motet from Cantata 38 in the style of his 16th-century predecessors: the melody is presented in strict imitation in the four voice parts over an independent continuo part. In Cantata 106, he sets an ornate bass solo against a sustained chorale tune (much as he did in "Mein teurer Heiland" in the St. John Passion). The final chorus of the cantata intersperses instrumental flourishes between phrases of the final chorale, suggesting the style of improvisatory organ interludes which had earlier earned him a reprimand from a bewildered congregation.

In the "great" chorale cantata choruses which fol-

low, Bach weaves the exegesis of the text into the musical setting; The chorale tune, sustained in the soprano, is anticipated in the fugal interplay which precedes each line, producing a fantasia-like form. Two solo violins introduce the first chorus of Cantata No. 1, and their activity suggests the radiance of the morning star, pitted against the earth-bound orchestral forces. The footfall of the approaching Bridegroom, the flurry of activity anticipating his arrival, and the watchman's cry from the ramparts are all rendered in unmistakable detail in the opening chorus of Cantata 140.

Other than cantatas, Bach employed chorales primarily in organ works, represented here by three different approaches. Wachet auf! is Bach's own transcription for organ of the central movement of Cantata 140, in a set of six published by Schübler (one of a handful of works to be printed in his lifetime). Herzlich tut mich verlangen gives a glimpse of Bach the improviser, introducing a congregational song with an appropriately melancholy and melodically ornate cantilena. The third person of the Trinity is underscored by the bass accents on the third beat of each measure of the organ fantasia on Komm, Gott Schöpfer, one of a set of eighteen elaborations.

The trumpet fanfares announcing the triumph of the Archangel Michael frame the great Huguenot Psalm 100, perhaps the most universally known chorale melody. The complexity of the chorale fantasia is abandoned, however, to depict the turbulence of a devil-filled world countered by a unison proclamation of Luther's "Battle Hymn of the Reformation" in Cantata 80.

Bruce Lamott

#### Cantata 106

We know of no definite date for the "Actus tragicus," but its style suggests the beginning of Bach's career as a composer of vocal music, when he was organist of the Blasiuskirche in Mühlhausen (1707-8). Here he did not compose vocal music as a regular weekly or monthly cycle; rather the works were necessitated by specific occasions (in this case, almost certainly a funeral). The text is an amalgam of free poetry, much biblical verse (notably from the Psalms, Isaiah, Luke and Revelation) and two Lutheran chorales.

## MISSION CONCERT

#### PROGRAM NOTES

Despite the early date, the work is a masterpiece of the seventeenth century style of text-setting; the music is intimately crafted to the succession of the words without a hint of the newer Italian styles of recitative and *da capo* aria.

The first half of the cantata is concerned with the inevitability of death while the latter section shows that the "new" Christian message cancels the old covenant: death leads to union with Jesus and eternal life. Incidentally, it is only in the second part that we hear chorales, symbolic as they are of the new, Christian, covenant and the new Lutheran confession superceding the older Catholic order. It is in the central (F Minor) movement that the curious alchemy takes place. First we hear a severe fugal section "Es ist der alte Bund" ("It is the ancient law"), something that by its very style points to the past; then the soprano enters with a new theme ("Ja, komm, Herr Jesu"), a monodic and thus more modern passage, which introduces the first reference to the New Testament. The recorders soon join in with a Lutheran chorale melody "Ich hab' mein' Sach' Gott heimgestellt" which, like a textless mnemonic, reminds any listener familiar with the chorale of its message: one should place one's entire trust in God.

The outer parts of the cantata work around this central axis of symmetry. We first hear a serene instrumental sinfonia, a justly famous funeral piece for violas da gamba and recorders. Perhaps the most subtle aspect is the scoring of the recorder parts: the second part sometimes dovetails with the first, but often doubles its line in unison to provide a delicacy of shading which is not possible with single recorders. The singers introduce the main theme of the cantata in a three-movement tableau: first an affirmation that God's time is the very best time, then the acknowledgement that we live in Him (in a lively triple dance-like meter) and ending with the admission that we also die in Him (in a much slower tempo, in the minor mode, with much chromatic movement). Two short arias (tenor and bass) lead to the central, axial, movement.

The central movement and the subsequent aria both introduce the two higher solo voices, something that again symbolizes the change to the new covenant.

The alto aria, like the matching tenor aria from the first half, is based on ostinato patterns; here though the bass joins in with the chorale "Mit Fried' und Freud." The opening choral tableau is matched by a closing doxology, a chorale followed by a lively fugue. In all, this is one of the most compact and subtle of Bach's sacred works, one that has fascinated scholars and seems ever ripe for symbolic interpretation.

John Butt

#### Cantata 192

Considering how ubiquitous the chorale "Nun danket alle Gott" (Now thank we all our God) was within the Lutheran liturgy, it is surprising that we know so little about Bach's chorale cantata of that name. We do not know when it was performed (although the handwriting of the manuscripts would suggest c. 1730) and Bach's tenor part is missing. The chorale itself was often sung at the end of major celebrations (even the Vesper services in which Bach's passions were performed), so this piece could have been used for quite a wide range of liturgical occasions and celebrations.

Given the obvious fame of the melody, Bach did not feel compelled to spell it out too strongly in the opening movement, adopting triple time and playing on the idea of repeated notes from the first line of the chorale. While this opening movement turns the chorale into a dance-like motet, the second movement is cast as an operatic duet in a "modern" style with short-breathed phrases, the sort of music fashionable around 1730; the first line of the chorale melody is immediately evident in the matching vocal lines, now transformed into an elegant "galant" gesture. The voices also play on the word "ewig" ("ever"), the longest notes in the phrase.

The final movement completes the dance-suite character of the cantata by adopting a gigue style. As in the first movement, the repeated notes opening the chorale provide some of the melodic shape of the opening, but beyond that it sounds more or less as if the vocal parts, including the chorale in long notes, have been inserted between the phrases of a pre-existent dance. Given the brevity and secular tone, complete with duet, it may well have been designed originally for a special celebration such as a wedding.

John Butt

JULY 20, 27 AND AUGUST 3, 8:00 PM, SUNSET CENTER THEATER This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, August 31 at 7:00 pm

## Fugues, Follias, Fantasias, and Capriccios on Baroque Instruments

Elizabeth Wallfisch, Baroque violin, leader Members of the Festival Strings

I. from The Art of the Fugue (BWV 1080)

Johann Sebastian Bach

1685 - 1750

Contrapunctus 14a

Contrapunctus 8 Contrapunctus 18

II. "La Follia" (Madness) (after Corelli, Op. 5)

Francesco Geminiani

1687 - 1762

III. Concerto for Violin, Op. 3, No. 7 from "L'arte del violino"

Pietro Locatelli

1695 - 1764

Andante

Andante

Cappriccio

Largo

Allegro-Cappriccio

Elizabeth Wallfisch, Baroque violin

INTERMISSION

IV. Ouverture (Suite), "Don Quixote"

Georg Phillipp Telemann

1681 - 1767

Overture

Awakening of Don Quixote

Attack on the Windmills

Sighs of Love for Princess Aline

Sancho Panza Cheated

Rosinante Galloping

Gallop of Sancho's Mule

V. Concerto for Cello in A Minor

Don Quixote at Rest

Carl Philipp Emanuel Bach

1714 - 1788

Allegro assai

Andante

Allegro assai

Douglas McNames, cello

VI. Concerto for Two Violins in D Minor (BWV 1043)

J.S. Bach

Vivace

Largo ma non tanto

Allegro

Elizabeth Wallfisch, David Myford, solo violins

David Myford, Cynthia Roberts, Rachel Evans, Alicia Huang, Jeanne Johnson-Watkins, Ann Kaefer, Joseph Tan, *violin*; George Thomson, Meg Eldridge, violas;

Douglas McNames, Allen Whear, cello; Jordan Frazier, double bass; Yuko Tanaka, harpsichord

This concert is generously sponsored by KBach,



This concert is also generously underwritten by Don and Carol Hilburn.

### The Art of the Fugue, Nos. 14a, 8, 18

Only comparatively recently has it emerged that Bach completed an early version of The Art of Fugue in the early 1740s, around the same time as he was finishing the second volume of The Well-tempered Clavier and The Goldberg Variations. In this context, it is most likely that Bach thought of the piece as primarily for keyboard. However, when he came to revise and expand the work for publication during the last couple of years of his life, he presented it mostly as an abstract and exhaustive compendium of fugal techniques that could theoretically be presented in any performance medium. While keyboard performance brings out the euphony of the fugal writing — the harmony that the multiple lines create performance with string players realizes more the "personality" of each individual line, making canonic writing and close imitation (where one part follows another exactly) particularly satisfying.

#### Geminiani La Follia

The Follia theme (primarily a bass line, but one that engendered recognizable melody) was especially popular toward the end of the seventeenth century. Part of its success must have lain in its balance of two matching phrases and the strength of its harmonic patterns that enabled the player to improvise "divisions" or "diminutions" (i.e. ornamental patterns) with considerable ease. Corelli's example might provide us with a snapshot of how the composer-violinist himself may have performed, exploiting every conceivable facet of his technique from fast arpeggios and scales to double stopping and lyrical melodies. Yet — his composer's instinct as strong as his performer's virtuosity — what works so well is the pacing of the variations: sometimes a figuration that seems incidental in one becomes the theme of the next: sometimes there is a accumulation of movement within a sequence of variations followed by a complete change of mood.

The slowest and most expressive variation comes about two thirds of the way, followed by an accumulating sequence of faster variations rounded off by a couple of pieces in Corelli's more serious, contrapuntal style. Geminiani's "full dress" version of Corelli's Follia (published together with his arrangements of all the other Corelli's violin sonatas in

1726) follows the implications of Corelli's own concerto practice: many of his concertos are essentially like the chamber trio sonatas with the added parts filling out the texture. Here Geminiani turns a chamber sonata for a solo violinist and continuo into an orchestral concerto, thus intensifying, in particular, the bass line that so often plays in dialogue with the solo violin.

#### Locatelli Concerto

While Corelli was an absolutely seminal influence on Geminiani, he must also have influenced the young Locatelli, although it is now doubtful that Locatelli could have undertaken any protracted study with the ailing violinist. After a short career traveling around Europe as a legendary virtuoso, Locatelli settled in Amsterdam in 1729 and remained settled there for the remainder of his life. Here he cultivated an entirely amateur orchestra from which professionals were barred. It was with this group that he presumably tried out the numerous sets of sonatas and concertos that he published over the coming years. He still remained a legend for the facility and sweetness of his playing (which would apparently cause a canary to fall from its perch in pleasure), much of which seems to survive into his instrumental writing. All Locatelli's concertos build on the clarity of texture and form that Corelli established. Yet they also develop the galant, mannerist style of their own day, creating an unusual mix of virtuosity and sweetness that seems almost to reflect the hothouse atmosphere of his Amsterdam household. The Opus 3 set of 1733 specifically shows off the teacher's "art of the violin," the students learning from his example as they accompany him.

#### Telemann Don Quixote Suite

Telemann is one of the most prolific composers of all time, his output far surpassing that of Bach and Handel combined. While Bach seems to have felt virtually a religious imperative to compose music that is developed and unified to every last detail, Telemann had an equally strong imperative to write music to cover virtually every genre and social sphere of music making. His astonishingly large number of publications (particularly by eighteenth-century standards) was not only the result of a compositional urge and an entrepreneurial spirit; they

were also designed to cater for the extraordinary surge in amateur music making. The "Don Quixote" overture is in the genre of a "program-overture" in which the standard pattern of a French overture (characterized by a regal opening in dotted rhythms and then a faster fugal section) and fashionable dances is integrated with programmatic and pictorial elements. Here Telemann could exploit his stylistic adaptability and integrate something of his operatic style into instrumental music. Although most of the dances conform to standard patterns (all being in the two sections of Baroque dance) they contain a host of pictorial devices, such as the sighing appoggiatura figures to depict the "sighs of love" and the whooping, braying figures when Sancho Panza is cheated.

#### C.P.E. Bach Cello Concerto

The majority of J.S. Bach's harpsichord concertos began life as concertos for other instruments (primarily violin). His prolific son, C.P.E. Bach, tended to write keyboard concertos from scratch. But the A Minor Cello Concerto (written in the year of his father's death) seems to have been conceived with the adaptability of his father's concertos in mind: it is not only found in the cello version (probably the earliest) but also inversions dating from roughly the same time for harpsichord and flute. He retains much of the rhetoric of his father's concertos (which, in turn, share much with Vivaldi), yet he exploits a far greater variety of moods. The bold unison opening is soon unhinged by an expressive harmonic turn (exemplary of the German intensification of musical emotions at the mid-century, "Empfindsamkeit"). With the cello entry, in a rather more lyrical style than the bold opening, we sense a conversation of contrasting emotions played out in time between soloist and orchestra. The cello becomes increasingly animated until the movement covers an enormously wide range of note values, forming a dense counterpoint of character. This sense of density is also evident in the central movement, its graceful meter notwithstanding. The finale begins like a traditional Baroque dance (a Bourrée perhaps), with regular phrasing. But, like the opening movement, there are odd harmonic sidetracks and the short-breathed phrases provide an excellent arena for sharp exchanges between soloist and orchestra. While the son follows his father's ritornello style (where the opening — or portions of it — returns in the course of the piece to provide its basic pillars), Carl tends to make a stronger contrast of character between the recurring sections and the intervening episodes, giving the piece almost the sense of a classical rondo.

#### Concerto for Two Violins

It is not certain when I.S. Bach first encountered the concept of the Italian concerto, profiling an expressive virtuoso soloist against a full string orchestra. But his exposure to Vivaldi's model in 1713 was a major landmark in his development as a composer. The younger brother of one of his employers in Weimar, the young teenage prince Johann Ernst, picked up Vivaldi prints in Amsterdam and immediately set Bach to work arranging them for organ and writing pieces in a similar idiom. By transcribing them for organ, Bach was forced to rethink the power-struggle between soloists and orchestra in terms of a dialogue between different parts of the organ. This gave him a new insight into how the various components of the concerto idea could be rearranged and developed. Some of Vivaldi's concertos involved multiple soloists, which increased even further the potentials for interplay between soloists, tutti, and the various musical themes for each piece.

Only one original concerto that is definitely for two violins survives in Bach's oeuvre, and it is not certain when exactly he wrote it. It could have originated in Köthen, where Bach specialized mainly in instrumental music, or it could have been connected with his activities directing the Leipzig Collegium Musicum from 1729. Certainly the surviving sources seem to date from the Leipzig period, so the piece was undoubtedly performed at one of the coffeehouse concerts — it seems to fit that environment perfectly with its combination of tender intimacy and spectacular display. From the very opening we can hear that Bach is entirely in his element: a fugal style coupled with a vigorous melody and lively soloistic interchange. The second main theme is tailor-made for the violin medium, exploiting the string-crossings to present athletic leaps that would be extremely difficult on any other instrumental or vocal medium. Vocal gestures characterize the second movement, whose soaring double melody above a pastorale-like accompaniment is justly famous.

## THURSDAY CONCERT

PROGRAM NOTES

Typically, for Bach, much of the writing is still fugal, but the texture never becomes heavy or congested. Counterpoint between the soloists is absolutely essential for the kitten-like chase of the *finale*. The close imitative solo writing is combined with a metrical dislocation between soloists and orchestra,

creating an incredible sense of energy that carries us right to the end of the piece. It is difficult to think of a work that is both so complex and so entertaining for performers and audience alike.

John Butt



The Chorale waits backstage at the Mission.

JULY 21, 28 AND AUGUST 4, 8:00 PM, SUNSET CENTER THEATER This concert will be delay broadcast on KUSP-FM 88.9 on Friday, September 1, 2000, at 7:00 pm

## A Celebration of the Life of Johann Sebastian Bach (1685 - 1750) On the 250th Anniversary of His Death (9:15 p.m., Friday, July 28, 1750)

The Festival Chorale, Orchestra and Soloists Bruno Weil, *conductor* 

## I. Cantata BWV 180, Schmücke dich, O liebe Seele (Adorn Thyself, O Dear Soul)

Chorus: Schmücke dich, o liebe Seele

Aria (tenor): Ermunt're dich, dein Heiland klopft (Arouse thyself, thy Savior knocks)

Recitative (soprano): Wie teuer sind des heil'gen Mahles Gaben?

(How precious are the gifts of the Holy Supper)

Arioso (soprano): Ache wie hungert mein Gemüte (Ah, how my mind hungers)

Recitative (alto): Mein Herz fühlt in sich Furcht (My heart is fearful)

Aria (soprano): Lebens Sonne, Licht der Sinnen (Son of life, Light of the senses)

Recitative (bass): Herr, lass an mir dein treues Lieben (Lord, bestow on me Thy true love)

Chorus: Jesu, wahres Brot des Lebens (Jesus, true Bread of life)

Rosa Lamoreaux, soprano; Catherine Robbin, mezzo-soprano Alan Bennett, tenor; Sanford Sylvan, baritone

## II. Cantata BWV 55, Ich armer Mensch, ich Sünderknecht (I Poor Man, I Servant of Sin)

Aria (tenor): Ich armer Mensch, ich Sünderknecht

Recitative (tenor): Ich habe wider Gott gehandelt (I have again my God offended)

Aria (tenor): Erbarme dich (Have mercy!)

Recitative (tenor): Erbarme dich! Jedoch nun tröst'ich mich (Have mercy! Yet I now put my trust)

Chorus: Bin ich gleich von dir gewichen (Though I now from Thee have fallen)

Alan Bennett, tenor

#### INTERMISSION

## III. Cantata BWV 198, Lass Fürstin, lass noch einen Strahl (Funeral Ode)

Part One

Chorus: Lass Fürstin, lass noch einen Strahl (Princess, let another ray shine forth)

Recitative (soprano): Dein Sachsen, dein bestürztes Meissen (Your Saxony, your saddened Meissen)

Aria (soprano): Verstummt, ihr holden Saiten (Be silent, ye noble strings)

Recitative (alto): Der Glocken bebendes Getön (The tolling of the trembling bell)

Aria (alto): Wie starb die Heldin so vergnügt (How contented died the heroine)

Recitative (tenor): Ihr Leben liess die Kunst zu Sterben (Let the art of dying be seen in her life)

Chorus: An dir, du Vorbild grosser Frauen (In thee, thou model of great women)

#### Part Two

Aria (tenor): Der Ewigkeit saphirnes Haus (The sapphire house of eternity)

Recitative - Arioso - Recitative (bass): Was Wunder ist's? (What wonder is it?)

Chorus: Doch, Königin, du stirbest nicht (Yet, Queen, you do not die)

Kendra Colton, soprano; Catherine Robbin, mezzo-soprano Jörg Hering, tenor; Sanford Sylvan, baritone

## IV. Contrapunctus 19, from The Art of the Fugue (BWV 1080), and Chorale, "Vor deinen Thron"

Supertitles by Chris Bergen

This concert is dedicated to Madeline and Henry Littlefield by an Anonymous Sponsor This concert is also generously underwritten by the Estate of Margaret Nancy Black Harris

#### Cantata 180

For his second cycle of cantatas — covering all the Sundays and major feasts of the entire Church year — Bach adopted the idea of basing each piece on a Lutheran chorale. Each successive movement of the cantata would follow the successive verses of the chorale, but, on the whole, only the first and last verses (and the third, in the case of Cantata 180) would preserve the text and melody of the original; the internal verses would be paraphrased (making the congregation "work," as it were, to remember the original text) with new music. In aesthetic terms this genre worked perfectly with Bach's tendency to achieve as much variety as possible within a unified conception. In the case of "Schmücke dich" Bach seems to have turned the successive verses into a suite of dances relating to the Gospel for the day (Matthew 22: 1-14), the parable of the marriage feast for the son of the king.

The opening verse uses the secular imagery of the gigue to set the chorale melody and text with its happy imagery of rejoicing in God's grace and letting joy dispel the gloom of sin. The allusion to God's invitation to salvation is taken up in the ensuing aria, where we are exhorted to answer with alacrity the Saviour's knock on the door of our heart. But Bach prevents the music from sounding hectoring and forbidding by scoring the aria for an exceedingly agile flute that mimics, on the one hand, the fanfare of a trumpet, and on the other, the lively joy of a Bourrée. Combined with the virtuosic runs of the tenor part, the performers together manage to convey a sense of urgency that is also light and endearing. Lest the dance imagery get out of hand, Bach returns to the original chorale text and melody for the third movement, expressing the believer's hunger for spiritual food and riches. Yet the virtuoso mode of the previous aria is retained, now taken by what was probably a "violoncello piccolo," a smaller cello with an extra, high string. We are thereby reminded of the pricelessness of God's gifts, outshining all earthly riches, through the performance of what was undoubtedly a gifted player.

The soprano aria returns to the dance topic, now with probably the most fashionable dance in Saxony in the 1720s, the *Polonaise*. This dance, as lively as it

was mildly exotic in its rhythms, related directly to the political circumstances under which the Elector of Saxony had also become King of Poland. The text celebrates the heavenly monarch, of course, but the imagery could equally have been applied to August "the Strong" with its references to "the sun of life and light of the senses."

#### Cantata 55

The solo tenor in this cantata is the personification of that unrighteous servant described in the Gospel for the 22nd Sunday of Trinity (November 17, 1726), Matthew 18: 23-35. Much of the text is based on the antithesis of the merciful Lord and the mean servant; the formal structure also reflects this with the first two movements relating to the sinfulness of man and the latter movements to the mercy of God. The unknown librettist also uses some of Psalm 139 in the first recitative to portray the ever-present God; however high and tortuously the tenor is forced to sing, he cannot escape the "chastening rods of sin" and the presence of his maker. It is interesting that both the third and fourth movements begin with the exclamation "Erbarme dich" (Have mercy), the opening words of the great aria from the St. Matthew Passion. The latter was written only a few months later, so it is likely that this cantata influenced Bach's later ideas. Indeed, the third movement begins with the rising minor-sixth, which so characterizes the Passion movement. This interval, banned from the strict polyphonic idiom of the Renaissance, was employed for special effect in music of the late Baroque as a means of conveying "exclamation." These later movements may actually derive from an earlier work (only the opening two being freshly composed in 1726), and some have suggested that this itself may well have been an earlier Bach Passion that has since been lost.

#### Cantata 198

When the Electress of Saxony Christiane Eberhardine died in 1727, the state mourned no ordinary Queen. For, when in the closing years of the previous century, her husband had converted to Catholicism in order to gain the throne of Poland, she remained true to the indigenous Lutheran faith, something that won her the hearts of all Saxony. An enterprising student named Carl von Kirchbach commissioned two of

the most eminent men in Leipzig, the poet J.C. Gottsched, and J.S. Bach the cantor and composer, to write an ode of mourning.

The occasion was not without its problems: the performance was to take place in the University Church (Pauliner-Kirche) and the director of music there, J.G. Görner, complained of the infringement on his prerogative. Kirchbach refused to change the terms of his commission and Bach refused to sign a document stating that his activity in the Pauliner-Kirche was "purely a favor and not to set any precedent." In the end the performance went smoothly, attended by many important town and university officials: "there was shortly to be heard the mourning music which Kapellmeister Johann Sebastian Bach had composed in Italian style, with harpsichord, which Herr Bach himself played, organ, violas di gamba, lutes, violins, recorders, flutes, etc., half sounding before, half after the oration of praise and sorrow." (from a report, "Das thränende Leipzig," 1727)

Gottsched was not only a notable poet in the locality of Leipzig, but also one of the greatest reformers of the German language of all time, someone who was of seminal influence in establishing German as a respectable literary language. His ode consisted of nine stanzas each with eight lines, all symmetrically balanced and ordered with an ear to the sounding and sequence of syllables. Bach's choice of what was observed as "Italian style" - i.e. a sequence of choruses, arias and recitatives — patently ignored the ode-structure of Gottsched; furthermore the stanzas were spread over the divisions of the musical movements. This, and the fact that Bach apparently changed some of the words themselves to create a more pictorial text, shows clearly that the composer was thinking entirely of the musical potentialities of the text; he shows no respect for the literary style per se; indeed he probably had little conception of Gottsched's importance as a poet. It is not surprising that a protégé of Gottsched, J. A. Scheibe, should have written one of the most stinging rebukes of the composer, since by the aesthetic standards of the day his vocal writing was essentially turgid and confused.

As the report on the occasion recorded, Bach employed an unusually extensive instrumentation

for the "Trauer-Ode": the violas da gamba are typical in Bach's settings of mournful texts (e.g. the "Actus Tragicus," Cantata 106, and the two Passions), but it is highly unusual to find him employing two lutes as well. While he ignored much of the structural integrity of Gottsched's verses, Bach devised his own system in structuring the music: the solo recitatives and arias are set for all four voices, beginning with the soprano and proceeding down to bass; each instrumental family is represented in the scoring of each aria. He includes most of the idioms appropriate to the "Italian style": the dense concerted texture of the opening movement, the accompanied recitative, the final secco recitative, the astonishingly pictorial recitative depicting the funeral bells, the fugue, which appropriately depicts the queen as the "example for great women," and the closing dancelike movement for chorus.

It is clear that Bach gave as much care in planning and writing this work as he did in his Passion settings. Doubtless the heroic Lutheran queen was a figure who inspired strong sentiments in Bach the man and composer. The opening chorus contains echoes of the final chorus of the St. Matthew Passion. which Bach had performed for the first time earlier the same year; indeed he used this and movement seven in a (lost) cantata mourning the death of Leopold I of Köthen in 1729, a piece which also drew widely from the St. Matthew Passion. He also took the harmonic outline of the initial vocal lines as the opening for the Kyrie of the Mass in B Minor. which he presented to Christiane's son, August II of Saxony. Most of the other movements he reused in the now-lost St. Mark Passion, something which confirms the Passion-like nature of the "Trauer-Ode." a piece which should perhaps be appreciated on equal terms with the two surviving Passions.

## Unfinished Fugue, and Chorale, Vor deinen Thron

"While working on this fugue, in which the name BACH appears in the countersubject, the author died." So wrote Bach's son, Carl Philipp Emanuel, on the unfinished fugue at the end of the manuscript of his father's *The Art of the Fugue*. When this great work was published a couple of years after the composer's death, this anecdote was repeated and, to

## FRIDAY CONCERT

PROGRAM NOTES

compensate for the unfinished state of the work, the editors (including C. P.E. Bach himself) included the chorale prelude "Wenn wir in höchsten Nöten sein" (When we are in the greatest need), "which the deceased man in his blindness dictated on the spur of the moment to the pen of a friend."

It is now clear that even Bach's son didn't quite understand the situation (he was probably mainly in Berlin during the last months of his father's life), although, in the main, his account probably corresponds with the truth. First, the unfinished fugue seems to have been something Bach decided to add after the work was basically complete and was indeed ready for printing. Moreover, our knowledge of the deterioration of Bach's hand during his final months suggests that he broke off writing the fugue a year or more before he died. Some have suggested, too, that the style of handwriting is that of a piece that was already essentially written (i.e. it was being copied into the existing manuscript), not one that

was in the process of being composed. But it is all we have, and, given that it breaks off just after Bach's own signature appears (B=B-flat in German and H=B-natural) its poignancy is hard to ignore, the signature posing a question to the many later generations who have written pieces on the B-A-C-H theme.

There may well be a grain of truth in the story about Bach dictating a deathbed chorale (probably to his former pupil and new son-in-law Altinkol). In fact, this piece had been written many years before, and Bach expanded it around 1740. Most likely, Bach dictated a few refinements, and, more importantly, changed the title to another text associated with this melody, "Vor deinen Thron tret ich hiermit" (Before your throne I now appear), perhaps the last musical decision of the composer, dying from the consequences of a stroke brought on, most likely, from untreated diabetes.

John Butt

B

TWILIGHT CONCERT NO. 1

JULY 19, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH This concert will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 25, at 10:00 am

## FIREWORKS: English Consort Music HESPERUS

Tina Chancey, viols, fiddle, recorders Grant Herreid, lutes, guitar, recorders Scott Reiss, recorders, flageolet

I. A Sett of Country Dances

from The English Country Dancing Master (1651)

Westmorland • Moll Peatly • An old man is a bed full of bones Ten pound lass • Cuckolds all in a row

II. Browning

III. A Division Sett

Divisions on a ground

The Jew's Dance

When she cam ben she bobbitt from Bowie Ms. (1705)

**Dorrington Lads** from Nine Notes that Shook the World (1733)

IV. The Maiden's Song

V.

Masque and Anti-masque dances
Satyr's Masque • Grayes Inn • Lady Layton's Masque
Kempe's Jig • My Lord of Oxenford's March

INTERMISSION

VI. Music of Dowland
A Fancy • A Pavan

VII. Sanctus and Agnus Dei

VIII. Pohlwheel's Ground

IX. English Division on "Barofostus' Dream"

X. Bonny Sweet Robin

XI. A Final Sett of Country Dances

Portsmouth • Staines Morris Lusty Gallant • Chelsea Reach John Playford 1623 - 1868

Elway Bevin

c. 1554 - 1638

Anonymous

**Godfrey Finger** *c.* 1660 - 1730

John McLachlan

William Dixon

**William Byrd** 1543 - 1623

John Dowland

1563 - 1626

(16th c. Scotland)

Anthony Poole

fl. c. 1630

Anonymous

Anonymous

Anonymous

Playford

Wine and Cheese Reception for audience members at 4:30 p.m. courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, President, and Donna Igleheart, Director of Development, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful church

The Twilight Concerts are generously sponsored by the Mitchell Group and Nielsen Bros. Market.



NIELSEN BROS. M A R K E T

This concert is also generously underwritten by Kim and Judy Maxwell.

## TWILIGHT CONCERT NO. 1

PROGRAM NOTES

The music in this concert is some of the most dramatic, imaginative, and expressive in the vast instrumental literature from the 16th and 17th centuries. We draw our program from both the folk and the learned repertoires. It was common in the Renaissance to take a single well-known tune and use it as the foundation for a wide variety of different kinds of compositions, from keyboard variations to lyra viol arrangements, where the viol played both tune and harmony, to lute fancies. In addition, Elizabethan musicians enjoyed borrowing music written for one instrument and arranging it for play upon another, so that today's lyra piece could become tomorrow's recorder variations. These traditions, plus a strong habit of extempore improvisation and variation, made for a merry and active musical life, and we've tried to continue them here.

The music we're playing today really divides into two camps: it's either a single-line tune or multivoice part music (polyphonic). It may be difficult for the listener to distinguish between them, since we seldom leave single-line tunes bare, but instead usually create an accompaniment. The Playford country dances have been published as monophonic (unaccompanied) melodies. Part music could be originally for voices or instruments since it was common to play vocal music instrumentally. Elway Bevin's "Browning" and the anonymous "Bonny Sweet Robin" are

polyphonic pieces based on common folk tunes; for his Pavan, Dowland wrote a new melody, which is shared by the twining recorder and treble viol.

Some of our multi-part pieces are really written-out improvisations over a chord pattern ("Iew's Dance" and "Dorrington Lads"), or a melody ("Oxenford's March"). Other variations seem too complicated to have been improvised, such as "The Maiden's Song" (transcribed by Grant Herreid from The Fitzwilliam Virginal Book), and the anonymous "Divisions on Barafostus' Dream." The masque dances are a kind of multi-part music consisting of melodies with accompaniment. They were originally written for various "masques"— popular entertainments featuring dancing, solo and choral singing, and such staged spectacles as moving statues, mock naval battles, and rainstorms. While masque dances were usually danced by shepherds, nymphs and other pleasant characters, antimasque dances were grotesques, performed by witches, satyrs, devils and other no-goods. We have also included two movements from an anonymous 16th-century Scottish mass. They are dense, complex and harmonically repetitive, winning our interest with their hypnotic patterns and quirky turns of phrase. These are virtuosic vocal pieces that translate well to the recorders on which we perform them.

Tina Chancey

JULY 26, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH This concert will be delay broadcast on KUSP-FM 88.9 on Friday, July 28 at 10:00 am

#### **LUTE SONGS**

Rosa Lamoreaux, soprano Grant Herreid and Richard Kolb, lutes, theorbo

| Come Again, Swee | et Love          |
|------------------|------------------|
| Whoever Thinks   | or Hopes of Love |

John Dowland 1562 - 1626

Flow My Tears

Rest, Sweet Nymphs

Francis Pilkington c. 1562 - 1638

Fair in a Morn

Thomas Morley 1557 - c.1603

When to Her Lute Corrina Sings

Thomas Campion

The Willow Song

1567 - 1620 Anonymous

Sweet, Stay Awhile

Dowland

Now What is Love

Robert Jones fl. 1597 - 1615

For Solo Lute:

Dowland

Praeludium Fortune My Foe

Se l'aura spira Aria di Passacaglia Girolamo Frescobaldi

1583 - 1643

Sentire una canzonetta Folle è ben che si crede

Tarquinio Merula 1594 - 1665

Ohimè ch'io cado

Claudio Monteverdi

For Theorbo Solo:

Toccata VI

Corrente Sopra l'Alemana

Alessandro Piccinini

1566 - 1638

1567 - 1643

Un bambin che va alla scola

Merula

Quando gli ucelli portaranno zoccoli

Voglio di vita uscir

Monteverdi

Quel sguardo sdegnosetto

Wine and Cheese Reception for audience members at 4:30 p.m. courtesy of Stevenson School The Carmel Bach Festival is indebted to Joseph Wandke, President, and Donna Igleheart, Director of Development, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful church

Program notes and texts will be available at the concert

The Twilight Series is generously sponsored by the Mitchell Group and Nielson Bros. Market.

NIELSEN BROS. MARKET

This concert is also generously underwritten by Dr. and Mrs. Paul Woudenberg.



## WILIGHT CONCERT NO. 3

AUGUST 2, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

This concert will be delay broadcast on KUSP-FM 88.9 in July of 2001.

## The Festival Quartet

Elizabeth Wallfisch, David Myford, violins George Thomson, viola; Douglas McNames, cello

I. from Die Kunst der Fuge (The Art of Fugue), BWV 1080

Canons, Fugues and Ricercars:

Contrapunctus 5

Contrapunctus 6

Contrapunctus 7

II. Quartet for Strings in F Major, Op. 135

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss:

Grave, ma non troppo tratto (Muss es sein?)

Allegro (Es muss sein.)

Johann Sebastian Bach

1685 - 1750

Ludwig van Beethoven

1770 - 1827

Wine and Cheese Reception for audience members at 4:30 p.m. courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, President, and Donna Igleheart, Director of Development, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful church

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NIELSEN BROS. M A R K E T

This concert is also generously underwritten by Dr. Wesley and Elizabeth Wright.

## TWILIGHT CONCERT NO. 3

PROGRAM NOTES

## The Art of Fugue

The Art of Fugue was planned by Bach as a theoretical and didactic compendium of the manifold possibilities inherent in fugal composition. The work achieves this aim in summing up the contrapuntal procedures of the Baroque period in terms of both technical mastery and esthetic fulfillment. Although Bach did not specify a medium of performance, vocal or instrumental, this does not necessarily imply that he intended that it be heard only by the accomplished score-reader; hence a number of practical editions have been made by latter-day arrangers.

A few words must be said about the overall structure of The Art of Fugue and its relationship to the arrangement of the various Contrapuncti, as the various fugues are called. Contrapunctus 1 through 4 are simple fugues; 5, 6, and 7 — the pieces heard on this program — are counter-fugues in which the answer is an inverted form of the subject; 8 through 11 are double and triple fugues; 12 through 15 are canonic fugues — canons and fugues in which the parts maintain a canonic relationship; 16 through 18 are mirror fugues, and 19 a great triple fugue, probably planned as a quadruple fugue. It is apparent that certain elements of organization and climactic development are present. On the other hand, each Contrapuctus is a self-sufficient composition, with its own premises and conclusions, and the order established by one editor is not found in all sources. The basic subject is the theme stated in the first four measures of Contrapunctus 1.

John Butt

## Quartet in F Major, Op. 135

One of his last works, dating from 1826, Beethoven's Opus 135 is far more concise than the quartets of Op. 127, 130, 131, and 132. As Joseph Kerman has observed, the quartet "turns sharply back... more so than any other major work in a decade." In its withdrawal from the borderlines of musical exploration the composer had lately pursued, this work by

contrast offers moments reminiscent of Haydn. It contains an astonishing variety of textures, and features bare, spare contrapuntal writing that reflects a withdrawal from the almost baroque luxuriance, fierce drive and passionate expressiveness of the earlier quartets, retreating into a more detached objective irony. The first, second and fourth movements are full of brilliant and impulsive wit, while the Lento, by contrast, is one of the most profound expressions of Beethoven's genius, with a quality of inspiration that shows an instinctive foreboding of the end.

The first movement, Allegretto, is in a fluent polyphonic style, with an underlying sprightly motif which is developed with striking ingenuity. The second movement, Vivace, is an (unlabeled) scherzo. Syncopations leave questions as to whether the theme lies in the cello or the violins. This movement contains the strangest passage in whole work: a fortissimo first violin motif persists for 48 bars: the passage has been interpreted by one analyst as "the throbbing auditory nerves of a sick man." A less clinical assessment might suggest that it is merely meant to impress upon the mind some persistent idea.

The very short slow movement, a set of free variations, gives expression to a poignant and concentrated nobility of feeling. In Beethoven's notebook is the notation: "Song of rest or peace" (Süsser Ruhegesang oder Friendensgesang). The fourth movement contains an enigmatic epigraph in Beehoven's hand: Der schwer gefasste Entschluss ("The difficultly-reached resolution"). He then indicates a slow tempo marking (Grave) followed by the words "Must it be?" The following fast section (Allegro) bears the answer: "It must be!" Biographers have long wrestled with the meaning of this "resolution reached with difficulty"; conclusions range from Beethoven's dire financial straits to the inevitability of his death. In any event, the jaunty "must be" prevails.

JULY 17, 24, AND 31, 11:00 AM, CARMEL MISSION BASILICA This recital will be delay broadcast on KUSP-FM, 88.9, on Wednesday, July 26 at 10:00 am

## INTERMEZZO NO. 1

## Andrew Arthur, organ

| I. Pièce d'orgue (BWV 572)  Très vitement - Gravement - Lentement                                      | Johann Sebastian Bach<br>1685 - 1750 |
|--|--------------------------------------|
| II. Passacaglia in D Minor (BuxWV 161)   | Dietrich Buxtehude<br>1637 - 1707    |
| III. Partite diverse sopra Sei gegrüßet, Jesu gütig (BWV 768)<br>(Be Welcomed, Kind Jesus)             | J. S. Bach                           |
| IV. Chorale Prelude, Dies sind die heil'gen zehn Gebot (BWV 678) (These Are the Ten Holy Commandments) | J. S. Bach                           |
| V. Chorale Prelude, Dies sind die heil'gen zehn Gebot (BWV 679   | J. S. Bach                           |
| VI. Fantasia and Fugue in G Minor (BWV 542)  | J. S. Bach                           |

Thanks to Msgr. Murphy and his staff for the use of the organ and the Mission.

The recital series is generously sponsored by Four Sisters Inns.



FOUR SISTERS INNS

This recital is also generously underwritten by Stephen K. Cassidy.

## MONDAY ORGAN RECITAL

INTERMEZZO NO. 1 • PROGRAM NOTES

#### Pièce d'orgue

Bach's "Pièce d'orgue" — also known as the Fantasia in G Major — is unique within Bach's oeuvre. Opening with a disarmingly light-hearted "finger" piece in German toccata style, it transforms into a sublime polyphonic fantasia reminiscent of the rich five-part texture of the more solemn genres of French organ music (hence, perhaps the French titles to the three sections). This is rounded off with more toccata figuration, now more serious with its chromatic progressions, and leading to a triumphal conclusion. Here G Major — so taken for granted at the opening — seems to have finally emerged victorious from a chromatic labyrinth. The piece may well reflect Bach's encounter with the excellent organ music of Nicolas de Grigny, whose Livre d'orgue Bach copied while at Weimar. Like so many of Bach's reworkings, he greatly surpasses his model both in scale and polyphonic profundity.

### Passacaglia in D Minor

Bach's primary model for organ music in the Lutheran German style was undoubtedly Dietrich Buxtehude, with whom he worked closely for several months when he was about twenty. Not only was the association extremely fruitful for Bach, but — in the fullness of time — it was Bach and his circle who actually preserved a large amount of Buxtehude's organ music that would otherwise have been lost. One piece that Bach clearly treasured was Buxtehude's D Minor Passacaglia — the gestures and figuration of its opening would be immediately familiar to anyone who knew Bach's great C Minor Passacaglia, written perhaps in the direct aftermath of Bach's visit to Lübeck. Although Buxtehude's is far shorter than Bach's work, it shows a similar concern for balance and overall shape within the essentially static form of successive variations. Buxtehude divides the piece into four by presenting the passacaglia theme in four different tonal positions, and the return to D Minor (at the transition from the third to fourth sections) is extremely dramatic. He clearly capitalized on his experience in writing variation forms within his sonatas for violin and viola da gamba by introducing lively string figuration and string-crossing passages.

### Partite diverse sopra Sei gegrüsset

Other than his own Passacaglia, the other great masterpiece in variation form from Bach's early years is the chorale partita "Sei gegrüsset." This is a sequence of variations on a single chorale, designed to show off both the varied colors of the organ and an enormous range of figurations and affects. Bach may well have used collections of this kind to act as interludes between the verses of the congregational chorales. The hymn on which this is based exists in several versions, but none of them seems to match the number of variations in Bach's variation set. In any case, Bach's setting is preserved in a variety of versions in the surviving manuscripts (indeed the variations may date from different periods), the version most often played presenting the longest format of the piece. While there thus seems to be no immediate affective link with the text of the chorale, Bach seems to have gone out of his way to provide a catalog of variation techniques, presenting as many changes of mood and texture as the original theme permits. The whole thus represents Bach's first extensive cycle of pieces for organ.

#### Two Chorale Preludes

Bach provided two settings of the Ten-Commandments chorale ("Dies sind die heiligen zehn Gebot") in the Clavier Übung collection of 1739; like the other pairs of chorales relating to catechism subjects, Bach provides one setting with pedals and one without, perhaps to cater to larger and smaller organs (although both seem to require a skilled player). The larger setting is surprisingly lyrical and graceful for a work concerned with commandments (thus presenting a specifically loving view of God's laws). The sense of "rule" is communicated by the canon in the chorale voices: the second voice must follow the first an octave higher, while still conforming to the rules of harmony. The short setting presents an entirely different mood: it sounds as a sort of playful gigue communicating a sense of joy in living according to the commandments. No prizes for guessing the number of entries of the subject: ten.

## Fantasia and Fugue in G Minor

The G Minor Fantasia is perhaps Bach's most dramatic organ prelude, pushing the tonal capabilities of the Baroque organ to its limits and showing the

## Monday Organ Recital

INTERMEZZO NO. 1 • PROGRAM NOTES

influence of both operatic recitative and instrumental music in the "fantastic" style. The only comparable keyboard piece of the age is Bach's *Chromatic Fantasia and Fugue* for harpsichord. The fugue is no less striking and displays a tremendous intensification during its course. Bach may well have devised this piece to perform during his audition for an important church post in Hamburg in 1720 (the fugue was certainly well-known to the famous music journalist Johannes Mattheson, resident in Hamburg). Christoph Wolff has suggested that the theme of the fugue, derived from a Dutch folk tune, was designed to relate to the recently deceased organist

of Hamburg, Johann Adam Reincken, who was of Dutch birth. In the end Bach's application to be organist at the Jacobi church came to nothing since he could not come up with the necessary cash expected from the successful candidate; as one famous cleric put it "even if one of the angels of Bethlehem should come down from Heaven, one who played divinely and wished to become organist of St. Jacobi, but had no money, he might just as well fly away again." It must have been a callous board indeed to have been unaffected by the vertiginous harmonic display of the G Minor Fantasia and the dramatic virtuosity of the fugue.

John Butt

## Monday Harpsichord Recital

JULY 17, 24, AND 31, 2:30 PM, SUNSET CENTER THEATER This recital will be delay broadcast on KUSP-FM on Thursday, July 27 at 10:00 am

## INTERMEZZO NO. 2

## Keyboard Music of Bach, Frescobaldi, Froberger, and Rossi

Michael Beattie, harpsichord

I. Toccata VII (1615)

Girolamo Frescobaldi 1593 - 1643

II. Partite sopra l'Aria di Follia

Frescobaldi

III. Toccata VII

Michelangelo Rossi 1601 - 1656

IV. Toccata III

Johann Jacob Froberger 1616 - 1667

V. Partita No. 4 in D Major, BWV 828

Johann Sebastian Bach 1685 - 1750

Allemande

Ouverture

Courante

Aria

Sarabande

Minuet

Gigue

The recital series is generously sponsored by Four Sisters Inns.



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This recital is also generously underwritten by the Barg Family Philanthropic Fund.

## Monday Harpsichord Recital

INTERMEZZO NO. 2 · PROGRAM NOTES

#### Toccata VII and Frescobaldi

We tend nowadays to take for granted how much of our musical terminology is lifted directly from the Italian language. Both musical forms heard in today's recital fall into that category. The toccata comes from the Italian word toccare, which means "to touch" or "to strike," a literal translation which suggests a musical form with close associations to keyboard technique. Even the earliest toccatas include sections of free virtuoso passagework, which put the player's technical prowess on display. The toccata's origins can be traced to the Italian intonazione (short improvised keyboard pieces designed to introduce the key or mode of vocal music) and to the freely composed preludes of fifteenth-century Germany. These preludes consisted of sequences of chords alternating with meandering scalar passages. By the end of the sixteenth century, with the toccatas of Claudio Merulo, the florid sections had become elaborate and the sequences of chords had been transformed into something more contrapuntal. It is the toccatas of Merulo (and the Gabrielis) that would serve as a model for those of Frescobaldi.

Girolamo Frescobaldi, one of Italy's greatest keyboard composers, spent his youth in Ferrara. Two developments in this important musical center would have an impact on Frescobaldi's compositional style: one, the experimentation in written out vocal ornamentation, brilliantly demonstrated in the vocal chamber music of his teacher Luzzascho Luzzaschi; two, the emergence of a new style of polyphonic madrigal — overtly expressive and more text oriented. Frescobaldi, having won the coveted post of organist at the Cappella Giulia of St. Peter's in Rome, published his first book of toccatas in 1615. They seem almost an instrumental incarnation of the modern madrigal: more varied and impulsive than their precursors and at the same time beautifully proportioned and seamlessly structured. Toccata VII begins with a somber bit of "vocal" polyphony. Typically, what follows has the semblance of a written out improvisation. Highly ornamented motivic fragments dissolve into wild scalar passages. Frescobaldi's influence reached all the other composers on this program.

## Partita sopra l'Aria di Follia

The partita, like the toccata, changed in definition throughout its development and describes at various times a simple "piece," a set of variations, or a suite. The partita of sixteenth century Italy was essentially a set of variations, often on a well-known tune or bass line. These tunes served as the basis for numerous compositions throughout the Baroque period, including many of Frescobaldi. The popular *La Follia* made famous by Corelli and Vivaldi was in fact not the same tune used by Frescobaldi in his *Partite sopra L'Aria di Follia*. This uncomplicated but vivacious set of variations, marked by a rhythmic regularity and harmonic consistency among the variations, is something of a palate cleanser after the thorny complexities of the toccata.

#### Toccata VII - Rossi

Michelangelo Rossi, one of Frescobaldi's students, published a set of *toccatas* and *correntes* around 1640. *Toccata VII* is perhaps the wildest of the set. Each imitative section seems longer and more motivically repetitive than that of his teacher. The surging chromaticism that brings this piece to its close seems shocking and outlandish even to the modern ear.

#### Toccata III - Froberger

In 1637, Froberger was granted leave from the Imperial court in Vienna to study with Frescobaldi in Rome. Froberger's German sensibility put certain formal restrictions on the rather unruly Italian toccata. Clearer delineation is found between sections, as demonstrated in *Toccata III*. The florid writing remains relatively free, but the areas of imitative counterpoint appear more orderly. Throughout there is grace and elegance in the writing, which more than compensates for any loss of impetuousness. Froberger wrote almost exclusively for keyboard, and his compositions paved the way for the larger forms of Buxtehude and Bach.

#### Partita No. 4 - Bach

Froberger was perhaps the first to assign the title "partita" to a collection of unrelated pieces, bringing the form closer to its ultimate configuration: that of a collection of dances or a suite. Bach wrote an enormous number of suites. The six keyboard partitas, published as a complete set in 1731, richly demon-

## Monday Harpsichord Recital

INTERMEZZO NO. 2 • PROGRAM NOTES

strate his mastery of the genre. The *Partita in D Major* opens with a majestic prelude in the French overture style (with the obligatory pompous dotted rhythms) merging seamlessly into a brilliant three-voice fugue. In the *Allemande* that follows, there is little indication in the first bars of the motivic and harmonic complexities to come. The waywardness of the harmony is paralleled by the gradual addition of triplets and thirty-second notes. A marvelous metric ambiguity pervades the *Courante* in spite of its 3/2 marking; the listener is never quite sure of the number of pulses in the bar. Is it two beats of three or three beats of two?

The Aria, like the Ouverture, is not part of the standard German suite. In duple meter, its rustic syncopations, bouncing bass lines, and embellished

sequences are a perfect foil for the ensuing movement. The Sarabande (this partita's centerpiece) is structurally remarkable, as much like classical sonata form as anything. The second part of this movement is eighteen bars longer than the first and includes nearly exact repetition of the opening material (rather like a recapitulation). The minuet was probably the most popular dance movement of its day. This particular Minuet begins with the stylized four plus four bar phrasing, but the second part becomes more Italianate with longer, more embellished phrases. The closing Gigue has the unusual metric marking of 9/16. The fleetness and brilliance of the sixteenth notes is superimposed on the larger beats, again, rhythmically ambiguous. It is yet another demonstration of Bach's genius in the fusion of different styles, in this case Italian and French.

Michael Beattie

JULY 18, 25, AND AUGUST 1, 2:30 PM, SUNSET CENTER THEATER This recital will be delay broadcast on KUSP-FM 88.9 on Tuesday, August 1 at 10:00 am

## INTERMEZZO NO. 3

### Bach - the Immortal

I. Motet, Lobet den Herrn, BWV 230 (Praise the Lord)

Johann Sebastian Bach

1685 - 1750

II. Cantata BWV 156, Ich steh' mit einem Fuss im Grab

J. S. Bach

(I stand with one foot in the grave)

Sinfonia

Aria (tenor) and Chorale (soprano): Ich steh' mit einem Fuss im Grabe

Recitative (bass): Mein Angst und Not (My fear and distress)

Aria (alto): Herr, was du wilst soll mir gefallen (Lord what Thou willst shall please me)

Recitative (bass): Und willst du, dass ich nicht soll kranken (And if thou willst that I not suffer)

Chorale: Herr, wie du willt, so schick's mit mir (Lord, as Thou willst, so send unto me)

Foster Sommerlad, countertenor; Scott Whitaker, tenor; Thomas Hart, bass; Ellen Sherman, oboe

III. Motet, O Heiland reiß die Himmel auf (Opus 74, No. 2)

Johannes Brahms

1833 - 1897

O Heiland reiss die Himmel auf (O Savior, rend the heavens wide)

O Gott ein Tau von Himmel giess (O God, let dew from Heaven fall)

O Erd', schlag aus, schlag aus, o Erd' (O earth, bring forth)

Hie leiden wir die grösste Not (Here we suffer the greatest sorrow)

Da wollen wir all danken dir (Then would we all thank Thee)

Paul Hindemith

1895 - 1963

IV. Kleine Kammermusik, Opus 24 No. 2 Lustig-mässig schnell Viertel

Walzer-durchweg sehr leise

Ruhig und einfach

Sehr schnell Viertel

Sehr lebhaft

Hector Villa-Lobos

1887 - 1959

V. Bachianas Brasileiras No. 9 (Orquestra do vozes)

Prelude and Fugue for Wordless Chorus

Ward Swingle

b. 1927

VI. Bach Vocal Transcriptions

Fugue in D Minor, from The Art of Fugue Prelude No. 9, from The Well-Tempered Clavier, Book II

Badinerie, from Suite in B Minor

Martha Cowan, Elisabeth Engan, Catherine McCord Larsen, Diane Thomas, sopranos; Virginia Gnesa Chen, Cathy Findley, Linda Liebschutz, altos; Foster Sommerlad, countetenor;

Joseph Golightly, Mark Mueller, Scott Whitaker, tenors;

Jeffrey Fields, Thomas Hart, Robert Lewis, Paul Grindlay, basses;

Kim Reighley, flute; Ellen Sherman, oboe; Karen Sremac, clarinet; Loren Tayerle, horn;

Britt Hebert, bassoon; Joseph Tan, Lisa Brooke, violins; Michelle Dulak, viola; Paul Rhodes, cello;

Derek Weller, double bass; Bruce Lamott, harpsichord; Kevin Neuhoff, percussion

The recital series is generously sponsored by Four Sisters Inns.



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This recital is also generously underwritten by Mr. and Mrs. Jeptha A. Wade, Jr.

INTERMEZZO NO. 3 • PROGRAM NOTES

#### Motet, Lobet den Herrn

One tradition that Bach seems to have inherited directly from his elder relatives is that of the German motet. This type of music was based exclusively on biblical and chorale texts and seems, in Bach's environment, to have been largely related to the special music commissioned for funerals; in most cases, all the vocal parts constitute the complete musical texture and any instruments that may be added merely double the lines that are already there. "Lobet den Herrn" is exceptional in this regard, since there are a few small spots where an instrumental accompaniment is required to fill out the texture. Moreover, the lack of sources for this piece from before the end of the eighteenth century has caused some scholars to question its authenticity. But most now agree that Bach is still the most likely composer and, like all the other Bach motets, this must rank among the most spectacular examples of choral music. Indeed, the opinion of Bach's sternest contemporary critic, Johann Scheibe, comes to mind, although perhaps without such negative connotations: all the voices are of equal difficulty, there is no principal voice, and Bach seems to imagine that the singers can do with their throats what he can do with his fingers. But, with suitable vocal resources, these pieces show just what potential choral forces actually have. This music not only shows off coloratura singing in all parts but it is also supremely expressive; in short, the whole world of musical expression and gesture is encompassed without the assistance of independent instruments.

Such is the vitality communicated by Bach's motets, that it is difficult today to conceive of them as originally functioning within funerals; but the joy and release of death is a common motif in the Lutheranism of Bach's age. Christoph Wolff has suggested that they may have been designed for a wider use than for funerals: that is, specifically to exercise the singers in Bach's school. Unlike virtually all the rest of Bach's vocal music they remained in the school's repertory after his death, delighting Mozart on his visit in 1789 and going into print in the early years of the nineteenth century.

John Butt

#### Cantata BWV 156

Cantata 156, first performed on January 23, 1729, comes from the third cycle of Leipzig cantatas, works which often have a particularly intimate quality with smaller performing forces. The theme of the Gospel for the day, Christ's healing of the sick, is taken as the inspiration for a text on the mortality of man and resignation to the will of God. Of the two arias, the first emphasizes the inescapable sickness of the human condition, the halting steps admirably depicted in the syncopated bass line, while the chorale sung by the soprano restores the rhythmic certainty with its supplication to God. The reliance on God's will forms the basis of the joyful affect of the second aria. Here the euphonious counterpoint of oboe, violins, alto and basso continuo reflect the confidence of the believer. Only a few musical points show the darker side of suffering (as if to counterbalance the first aria where the chorale shows the brighter side of death): the minor twist just at the end of the fundamental ritornello; and the central part of the text "In der Freude, in dem Leide, im Sterben..." ("In joy, in sorrow, in death.")

Given the comparative shortness of the cantata text, Bach opened the work with a purely instrumental *sinfonia*, later to be used in a harpsichord concerto, but almost certainly originating in an oboe concerto which is now lost. Like many of Bach's slow concerto movements in a major key, the movement has an ambivalent affect: a serene and vocal melodic line, but also gestures that point to a more melancholy message. Despite its "second hand" status, this movement aptly prepares us for the bittersweet message of the cantata as a whole.

John Butt

#### Motet, O Heiland reiß die Himmel auf

Brahms's interest in the music of Bach began at age 13 under the tutelage of Eduard Marxsen, and continued to the last summer of his life, when he wrote eleven chorale preludes for organ in unquestionable imitation of Bach's *Little Organ Book (Orgelbüchlein)*. In his 25-year career as a choral conductor, he was the first major composer to show a keen interest in "early music," including works of sixteenth-century masters as well as the *St. Matthew Passion*, while he was conductor of the Gesellschaft der Musikfreunde

#### TUESDAY RECITAL

INTERMEZZO NO. 3 • PROGRAM NOTES

in Vienna. He swapped canons (rounds) in correspondence with the violinist Joachim, and took an active interest in the research of his lifelong friend Philipp Spitta, the early biographer of Bach and a pioneer in the academic discipline later known as musicology.

O Heiland reiß die Himmel auf, one of the most "Bachian" motets of the nineteenth century, is based on an anonymous and free translation of the Introit (liturgical procession chant) Rorate coeli desuper ("Send dew from above, O Heavens"). Brahms casts it as a set of four variations on a chorale melody, just as Bach had done in alternate movements of Jesu, meine Freude ("Jesu, my joy"), BWV 227. Bach, though unfamiliar with the tune of Brahms' work, would have felt right at home with the compositional procedures, and relished the rich chromatic harmonies and Baroque "sigh" figures in the slow fourth movement, in which a canon imitating itself upside down (canon in inversion) in the soprano and tenor embellishes the chorale melody in the bass. The complex Amen culminates the work with a double canon in which the soprano-alto duet is imitated in inversion by the bass and tenor.

Bruce Lamott

#### Kleine Kammermusik

Paul Hindemith's compositional career was a long, wild ride, one that included stops at late Romanticism, Expressionism, and eventually his own, austerely formalized, system of composition. But through most of the 1920s, he was a leading proponent of the movement eventually named "neoclassicism" — a flight from the extreme subjectivity of the musical heirs of Wagner into a harder, more "objective" style that deliberately echoed more remote music, especially the music of the eighteenth century. Hindemith's fascination with old music was lifelong, but its most conspicuous compositional fruit was the set of seven chamber concertos he composed during the 1920s and called Kammermusiken pieces whose chamber instrumentation and neo-Baroque style have more than once caused them to be likened to Bach's Brandenburg Concertos.

The very first of the Kammermusiken, an ensemble concerto for twelve instruments, shared its opus

number with a slighter work whose title, *Kleine Kammermusik*, nonetheless seemed to suggest that it was part of the same series. If the *Kleine Kammermusik*, for woodwind quintet, is now much better known than any of its larger siblings, it is not merely because its instrumentation is so much more common and tractable. The quintet is a meticulously fashioned little gem, one of the few of Hindemith's early works in which the exuberance of his invention doesn't occasionally run away with him.

The scoring he chose may have had something to do with it. Writing for strings, Hindemith could be drawn into mere brutality, as in the celebrated instruction over a movement of one of his viola sonatas: "Beauty of tone is of secondary importance." The cooler, more abstract sounds of the woodwinds seem to have kept this tendency in check. They evidently mollified, too, his sense of humor. The young Hindemith had a weakness for rather large, rather crude jokes. (One string quartet's finale chugs along for several minutes in an oppressively unvarying Cminor tonality, only to pounce, with an air of triumph, on a D-flat major chord out of nowhere, and stop.) But the Kleine Kammermusik has a sort of urbane wit that its composer hardly touched on anywhere else, as though something of the French atmosphere of the medium had rubbed off on him.

The first movement has one of those amiably bustling themes that crop up repeatedly in Hindemith's "neoclassical" music — a tune whose rhythmic character is decidedly eighteenth-century, but which refuses to stick to any one key for more than a bar or so. The second is a waltz, wry and rather giddy; the third, a reverie whose outer sections are rich with bluesy harmonies (the middle of the movement, a long, flowing melody for the double reeds over a delicately precise, march-like accompaniment, might almost be by Prokofiev).

The fourth movement is a sort of ensemble cadenza: in between urgent interjections by the whole group, each instrument in turn throws in a solo flourish, as different from the next as are the calls of different birds. And the finale, with its unison fanfares and its urgent syncopations, drives to its close a piece that, for all its variety and incident, takes altogether not

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much more than twelve minutes in performance. Hindemith went on to write deeper music, but not many works more economical or more purely delightful.

Michelle Dulak

#### Bachianas Brasileiras No. 9

The Brazilian composer Heitor Villa-Lobos wrote prolifically for almost every conceivable medium (composing, for example, eighteen string quartets), but the series of works he named *Bachianas Brasileiras* is the music by which his name is best known. Villa-Lobos designed the *Bachianas* to draw equally on indigenous Brazilian musical styles and on Bach — a kind of comprehensive synthesis of the two musical traditions. There are nine of them, for ensembles ranging from woodwind duo all the way up to full orchestra. The best-known two involve an octet of cellos (one with a soprano soloist).

Bachianas brasileiras No. 9 was written in 1945 while the composer was in New York, and dedicated to Aaron Copland. This last of the series may be the least performed of all, at least in the original version being done here; but, then, its ensemble is the most extraordinary. Villa-Lobos describes the forces as "Orchestre du voix" (literally, "orchestra of voices" — a choir singing without words.). The singers shift periodically from one vowel to another, and articulate their music occasionally with prescribed consonants, but there is no text; this is music written for voices as instruments. (Villa-Lobos later arranged the piece — very effectively — for string orchestra; something of the peculiar flavor of sung counterpoint is lost, but the music transfers very naturally to strings.)

In form the piece is a prelude and fugue — the brief prelude slow and solemn, the fugue rhythmically incisive and even jazzy, in a rare (and tricky) 11/8 meter. Toward the conclusion the slower-moving music of the opening returns to combine with the still-running fugue, until all the voices coalesce ultimately on a triumphant final unison. An exhilarating romp — and a rather frightening challenge for any choir.

Michelle Dulak

#### **Vocal Transcriptions**

A native of Mobile, Alabama, Ward Swingle graduated from the Cincinatti Conservatory and later studied piano in postwar France. Calling upon his early experience as a jazz musician, he caused a sensation in the world of classical music in the 1960's with the creation of his Parisian vocal ensemble The Swingle Singers, who applied the idea of jazzinspired "scat" singing to the music of Bach. Their early recordings made the top ten on the popular charts and won five Grammy Awards. When the Paris group disbanded in 1973, Swingle moved to London and formed an English group which is still performing, although Swingle himself has retired and lives in France, where he remains active as a composer, arranger, and guest conductor. The unique "Swingle sound" applied the rhythmic agility of Bach's instrumental writing to the intimate vitality of jazz singing. Swingle's arrangements of Bach adhere closely to the original scores, and have become widely disseminated through his publishing company, Swingle Music.

Kip Cranna

JULY 19, 26, AND AUGUST 2, 2:30 PM, SUNSET CENTER THEATER This recital will be delay broadcast on KUSP-FM 88.9 on Wednesday, August 2 at 10:00 am

#### INTERMEZZO NO. 4

#### Bach and the North Germans

I. Concerto for Violin in B-Flat Major

Georg Philipp Telemann

1681 - 1767

Largo

Vivace

Andante

Allegro

II. Concerto for Bassoon in E-Flat Major

Johann Christian Bach

1735 - 1782

Allegro spirituoso

Largo ma non tanto

Tempo di Menuetto

Più tosto Allegro

III. Concerto Grosso in B-Flat Major, Opus 3, No. 2

George Frideric Handel

1685 - 1759

Vivace

Largo

Allegro

(Menuetto)

(Allegro)

IV. Ouverture-Suite in D Major

Johann Samuel Endler

1694 - 1762

Ouverture

Vivement

Allegro

Menuet I

Menuet II

Rejouissance

Passepied I Alternativement

Passepied II

Le Causeur

Neil Tatman, Ellen Sherman, oboes; Jesse Read, Britt Hebert, bassoons
Ron Applegate, Loren Tayerle, horns; Wolfgang Basch, Susan Enger, Kimberly Stewart, trumpets
Cynthia Roberts, Emlyn Ngai, Lisa Brooke, Jeanne Johnson-Watkins,
Alicia Huang, Joseph Tan, violins; Elly Winer, viola
Allen Whear, cello; Jordan Frazier, double bass
Yuko Tanaka, harpsichord

The recital series is generously sponsored by Four Sisters Inns.



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This recital is also generously underwritten by Warren and Katherine Schlinger Foundation.

#### Wednesday Recital

INTERMEZZO NO. 4 · PROGRAM NOTES

#### Telemann: Violin Concerto in B-Flat Major

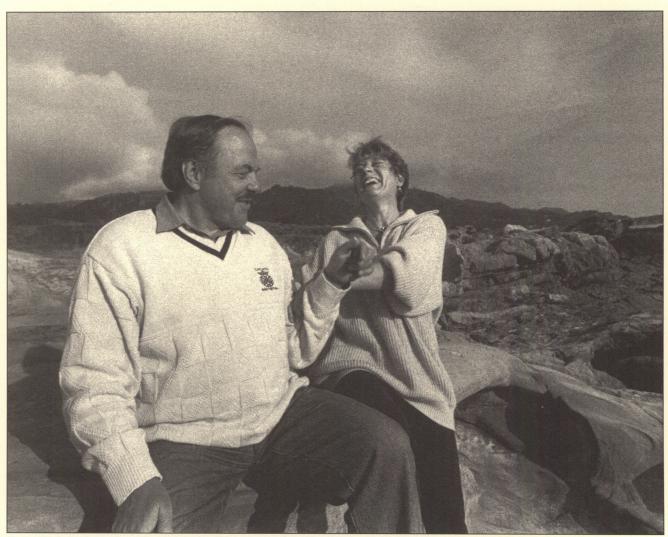
There was no genre available to him in which Georg Philipp Telemann did not work, and his catalog is liberally sprinkled with concertos, both for single soloists and for the most varied groupings. But the delight in instrumental virtuosity in itself, the thing that made the concerto such a natural medium for (say) Vivaldi or Torelli, was not his. Melodic grace and striking instrumentation were more in Telemann's line (hence his penchant for orchestral suites); and his solo concertos, while attractive, generally don't work their soloists particularly hard.

This grand and rather flashy violin concerto is an exception, one whose unusual character can be traced

to its intended player. Telemann's autograph manuscript, which survives, styles it "Concerto grosso per il signor Pisendel." "Concerto grosso," that is, not in the usual sense of one with several soloists, but simply a big piece — and written for the violinist Johann Georg Pisendel, leader of the Dresden court orchestra, an accomplished composer in his own right, and the best-known German violin virtuoso of his time.

#### J.C. Bach: Bassoon Concerto in E-Flat major

The "London" Bach had a style that would seem to lend itself to the writing of *concertante* music for woodwinds — smooth, mellifluous, vocal. But while Bach wrote a prodigious number of *symphonies concertantes* (essentially concertos for multiple soloists, frequently



Bruno Weil, conductor, and Elizabeth Wallfisch, concertmaster, enjoy a photo shoot at Pt. Lobos.

#### Wednesday Recital

INTERMEZZO NO. 4 · PROGRAM NOTES

winds), most of his solo concertos are for keyboard; the two bassoon concertos are the only exceptions.

Neither can be dated easily, since they were not published until long after the composer's death (the concerto on this program, in fact, first saw print well into the 20th century). But they are assumed, on stylistic grounds, to be early works. The E-Flat Concerto has all the virtues of J. C. Bach's characteristic wind writing — the natural, vocal quality of gesture, the elegance of line, the unobtrusive flattery of the instrument by which every statement seems to be placed in the part of the range where it will speak best. It is a style that suits the bassoon particularly well, bringing out its potential to mimic a human singer while never forcing it (as Vivaldi's concertos, fine as they are, can sometimes do) into acrobatic displays of agility that risk making it look a little ridiculous.

## Handel: Concerto Grosso in B-Flat Major, Op. 3. No. 2

Unlike the twelve concertos of his Op. 6, which were written to provide interludes in performances of his oratorios, Handel's Opus 3 seems to have been compiled, hastily and somewhat haphazardly, purely for publication purposes. Handel, hurt by the competition of a rival opera company (to which several of his best singers had defected), was not in the best of financial health in the early 1730s, and he accepted the London publisher John Walsh's proposal of a series of prints with apparent alacrity. Getting the music out on the market immediately loomed larger in Walsh's eyes than getting things right, as we can infer from the confounded mess the Walsh prints have left for Handel scholars. There is still no real consensus as to which pieces in Opus 1 (a set of sonatas for solo instruments with continuo) are really Handel and which aren't; in Opus 3 itself, Walsh's second edition replaced one concerto with a completely different one, and added two movements to another.

Handel's habit of recycling his own older works is legendary (he has been called, with some justice, the quintessential Green composer). But the Opus 3 concertos are not merely based on older pieces; they are lifted bodily from them, being composed entirely of short instrumental overtures to, and interludes in, earlier compositions. Opus 3, No. 2, for example, derives its first and third movements from a Passion setting Handel had written for performance in Hamburg more than fifteen years previously, with the three other movements coming from other sources.

The concertos of Opus 3 early on became known as "the oboe concertos," possibly to distinguish them from Opus 6 (which does allow for oboes in some pieces, but doesn't supply independent parts for them). But the oboes are certainly not always at center stage. The first movement of Opus 3, No. 2, in fact, is dominated by two solo violins, while in the second the intricate duet of the two cellos almost upstages the oboe solo it is meant to accompany. The last two movements, though, do push the oboes to the fore; in the final movement, they alone keep reiterating the gavotte tune with which the movement begins, while the surrounding strings supply increasingly ornate accompaniments to it.

#### Endler: Overture-Suite in D Major

Johann Samuel Endler, violinist and composer, was born in the town of Olbernhau, in Saxony, and studied for some time at Leipzig. For most of his career he was attached to the court at Darmstadt, first as a member of the band, later as vice-Kapellmeister and finally (on the death of the composer Christoph Graupner, who held the post for some 48 years) as Kapellmeister. The Darmstadt orchestra had a particularly fine wind contingent, and Endler's many orchestral suites, like the present especially festive one in D, take full advantage of it.

Michelle Dulak

JULY 20, 27, AND AUGUST 3, 2:30 PM, CARMEL MISSION BASILICA This recital will be delay broadcast on KUSP-FM 88.9 on Thursday, August 3 at 10:00 am

#### INTERMEZZO NO. 5

#### Angels in the Mission

I. Geistliches Konzert, O Felicissimus paradysi Aspectus (O Most Happy Glimpse of Paradise)

for Soprano, Trumpet, Strings and Continuo

tus Johann Rosenmüller 1619 - 1684

II. Prelude and Fugue in C Minor, BWV 549

Johann Sebastian Bach 1685 - 1750

III. Sonata a cinque in D Major

for Trumpet, Strings and Continuo

Giuseppi Torelli 1651 - 1709

Andante Allegro Grave Allegro

IV. Concerto Spirituali, Gaudeamus omnes
(Let Us All Rejoice) for Soprano, Trumpet and Organ

Tarquinio Merula ca. 1594 - 1665

V. Concerto for Organ in A Minor, BWV 593 (after Vivaldi)

J. S. Bach

Allegro Adagio Allegro

VI. Cantata BWV 51, Jauchzet Gott in allen Landen

J. S. Bach

(Praise God in All Lands) for Solo Soprano (version by Wilhelm Friedemann Bach for Soprano, Two Trumpets, Timpani, Strings and Continuo)

Aria: Jauchzet Gott in allen Landen
Recitative—Andante: Wir beten zu dem Tempel an (We pray in the temple)
Aria: Höchster, mache deine Güte ferner alle Morgen neu
(Highest one, make Thy goodness renewed every morning)
Chorale: Sei Lob und Preis mit Ehren (All glory, praise, and honor)
Aria: Alleluja

Rosa Lamoreaux, soprano
Wolfgang Basch, Susan Enger, trumpets
Catherine Emes, Alicia Huang, violins
Nancy Lochner, Meg Eldridge, violas
William Skeen, cello
Betsy Heston Tidwell, bass
Kevin Neuhoff, timpani
Daniel Lockert, organ

The recital series is generously sponsored by Four Sisters Inns.



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This recital is also generously underwritten by Mary Kay Higgins.

INTERMEZZO NO. 5 • PROGRAM NOTES

Rosenmüller: O felicissimus paradysi aspectus

Johann Rosenmüller received his early musical education in Leipzig, and rose rapidly to prominence in the musical life of that city; by 1654 he held the office of principal assistant to the cantor of the Thomasschule, Tobias Michael, and had even been promised the job of cantor (the same post, of course, later held by Bach) in the event of Michael's death. Following an unfortunate incident apparently involving some of the Thomasschule choirboys, however, Rosenmüller found himself formally charged with pederasty, and was forced to flee the city. Where he went at first is not known, but by 1658 he shows up in the payroll records of the Basilica of San Marco, Venice as a trombonist. He was to spend most of the rest of his career in Venice, returning to Germany only shortly before his death to take a post in Wolfenbüttel.

Among the fruits of Rosenmüller's long Italian sojourn were a large number of sacred cantatas for one or more voices and small instrumental forces, pieces drawing on the immediate, tuneful aria style that composers like Cesti had developed in secular cantatas, but setting devotional or liturgical texts. O felicissimus paradysi aspectus is unusually rich in its accompanying ensemble for a solo cantata, with a trumpet added to the five-part string band that Rosenmüller often favored, but the layout (three arias, two setting different strophes of the text to the same music, introduced by an instrumental sinfonia and separated by ritornelli) is typical of the genre.

Michelle Dulak

Bach: Prelude and Fugue in C Minor

The paired prelude and fugue provided Bach with one of the primary vehicles for his musical thought. There are forty-eight of them in the two books of *The Well-Tempered Clavier* and dozens more elsewhere among his works. This Prelude and Fugue, which is infrequently performed, is an early work, composed in 1708 at the beginning of Bach's period in Weimar (where he served on the Ducal musical staff from 1708 to 1717). There, incidentally, he was thrown into jail for four weeks for having dared to try quitting his job.

The two movements of this fairly light composition

are united by the use of a similar thematic figure in each, which is treated very differently in the two sections. The prelude is characterized by a free and improvisatory beginning followed by a pedal passage; then melodic embellishments appear over long, drawn-out bass notes. This movement is chiefly chordal; during the development, its basic motif undergoes several modulations. The fugue, on the other hand, begins as the polyphonic development of a theme that is bound closely to its key center. In the last section of the fugue the pedal joins in; many runs and much passagework follow and give rise to florid ornamentation.

Burkat Program Notes

#### Torelli: Sonata a cinque

Little is known about the life of Giuseppe Torelli, but the music he left has made him a figure of great historical importance. Early scholars attributed the invention of the concerto to him, but he was, in fact, only one of several early concerto composers and one of the best. In 1686 he settled in Bologna, a city that a generation before had developed a school of great violinists, and before long he was one of its leading members. Late in life he spent several years in Germany and Austria and was for a while the concertmaster at the court of the Margrave of Brandenburg, for whom Bach wrote the works we call his *Brandenburg Concertos*.

Among Torelli's many compositions are some twenty-eight works known variously as sonatas, symphonies or concertos for trumpet and strings. Nomenclature was not as specific in his time as it is now, and the titles of these pieces do not define the musical forms, as they would later. The Sonata on this program is the first of a group that was written in five parts, one part for trumpet and four for strings and continuo. Its four movements are in slow-fast-slow-fast sequence: an introductory Andante, a fugal Allegro, a contrasting Grave without trumpet, and a vigorous final Allegro.

Burkat Program Notes

#### Merula: Gaudeamus omnes

Among the composers writing vocal music in Italy in the first decades of the 17th century, Tarquinio Merula stands out as an intriguing musical personality, with INTERMEZZO NO. 5 • PROGRAM NOTES

a knack for inventing memorable melodic ideas and a taste for unusual or striking structural devices. (He had a particular weakness for ground basses, for example; a 1633 Aria di ciaccona is among the first pieces to be published using that soon-to-be wildly popular bass-line, and he went so far as to write an entire mass setting over another popular ground of the time, the Ruggiero.)

Merula was born in Cremona, and worked there much of his life, as organist and maestro di cappella to the town's cathedral, although he seems to have been a difficult employee (he left the job twice for other work, each time returning and being reinstated shortly thereafter). His solo vocal music shows a mastery of the whole range of options available at the time, from an unusually flexible and expressive recitative to pert and dance-like tunes that might almost have come from Monteverdi's Scherzi musicali.

Michelle Dulak

#### Vivaldi/Bach: Concerto in A minor, BWV 593

The sudden appearance on the musical scene of the newer style of Italian concerto toward the beginning of the eighteenth century soon had ramifications well outside Italy. The *ritornello* technique of construction (a characteristic, sharply-defined melodic statement from the whole orchestra recurring periodically throughout a movement, in various keys, alternating with freer passages for the soloist) was quickly imitated all over Europe, as was the three-movement (fast-slow-fast) concerto scheme that emerged in Italy at the same time.

Vivaldi's twelve concertos, Op. 3 ("L'estro armonico"), first published in 1711, were not literally the first to employ either of these devices, but they were enormously influential in propagating them. Among the musicians deeply impressed by them was Bach, who within a few years of their publication had transcribed no fewer than five of the twelve (as well as several other Italian and Italianate concertos) for solo keyboard. The arrangements undoubtedly served a practical purpose as performance material for Bach in his capacity as court organist at Weimar, but they were also clearly a means for him to study and absorb the new ritornello idea. If Bach's own solo concertos of a few years later, characteristically,

systematized and tightened the new concerto style to a degree Vivaldi would never attempt (building the accompaniments of his solo sections, for example, out of recognizable fragments of the *ritornello*), nonetheless Vivaldi's achievement was the basis of his own.

Michelle Dulak

#### Cantata 51, Jauchzet Gott

The original purpose of "Jauchzet Gott" is somewhat obscure: while the partially autograph performing parts point to a Leipzig performance on September 17, 1730, the writing in the score shows that all but the last two movements were probably adapted from an earlier composition. Moreover, a recent hypothesis by Klaus Hoffmann suggests that Bach wrote this earlier work as a birthday cantata for the court at Weißenfels (where he held the position of honorary Kapellmeister) — certainly works with similar scoring were frequently heard there. The scoring, for trumpet, soprano and strings, was particularly favored by Alessandro Scarlatti and much of the figurations were also typical of the Italian cantata style. If it is true that the work originated for a performance outside Leipzig, it may well be that the repeat performance in Leipzig was occasioned by the presence of a particularly talented singer in Bach's choir. Some have suggested that it was connected with a visit of one of the virtuoso singers from the Dresden court — possibly even a castrato — but this seems on the whole unlikely. Joshua Rifkin has suggested that one of Bach's outstanding pupils, Christoph Nichelmann, might have been the boy who performed the Leipzig version. Some changes to the text in Bach's later hand show that he returned to this cantata at least once more. Bach's eldest son, Wilhelm Friedemann, performed it after his father's death, adding parts for second trumpet and timpani (the version used here). In preparation for the performance, he added trills at several points in his father's original set of parts, particularly in the solo soprano part.

Cantata 51 is justifiably well renowned for the superlative virtuosity of its soprano part, extending the range up to top C. Nevertheless, while the part is indeed very exposed, it is barely more complex than lines found in other works (e.g. the solo — and even the chorus — parts of the B Minor Mass).

#### THURSDAY RECITAL

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What is particularly appealing is the conciseness of the cantata and the variety achieved in the course of its five movements: it opens in a *concerto-ritornello* style, proceeding through expressive *arioso* and *ostinato* movements to a chorale arrangement and a stirring fugal finale. The text of praise and thanksgiving is not necessarily to be tethered to a specific festival (the 15th Sunday after Trinity is specified in the

score, but Bach added the words "et in ogni tempo" ("and at any time"), and it would thus be appropriate for any number of joyous occasions. A later performance was connected with the feast of St. Michael, something perhaps appropriate in light of the trumpet scoring and the "warlike" string writing of the opening.

John Butt



The elementary school outreach concert audience.



JULY 21, 28, AND AUGUST 4, 2:30 PM, SUNSET CENTER THEATER This recital will be delay broadcast on KUSP-FM on Friday, August 4 at 10:00 am

#### INTERMEZZO NO. 6

**J.S. Bach - In Memoriam** 1685 - 1750

#### I. Suite No. 3 in C Major for Cello, BWV 1009

Prelude Allemande Courante Sarabande Bourrée I and II Gigue

Douglas McNames, cello

#### II. Concerto in C Major for Two Harpsichords, BWV 1061

Allegro Adagio ovvero largo Fuga

Michael Beattie, Yuko Tanaka, harpsichords

#### III. Brandenburg Concerto No. 6 in B-Flat Major, BWV 1051

Allegro Adagio ma non tanto Allegro

> George Thomson, Michelle Dulak, violas John Dornenburg, Joanna Blendulf, violas da gamba Jordan Frazier, double bass

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INTERMEZZO NO. 6 • PROGRAM NOTES

#### Cello Suite No. 3

If Bach's autograph title — "libro primo" — for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading "libro secondo," one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation. since the possibilities for chordal playing are somewhat more limited (chords are found mainly in the slower Sarabande movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend — to a certain extent — on the limitations of medium; the player and listener create ever richer musical meanings and dimensions. We still do not know for whom Bach wrote his music for unaccompanied violin and cello. Since he was active as Kapellmeister at the Köthen court 1717-23, the name of Christian Ferdinand Abel — Bach's friend and colleague at that court frequently comes to mind for the cello suites.

The core of the traditional Baroque suite was the four "old" dances — Allemande, Courante, Sarabande and Gigue — with a Prelude to open each suite, and a pair of dances of the "modern" kind — e.g. Minuet, Bourrée, Gavotte — placed between the Sarabande and Gigue. It is usually the modern galant dances that are the simplest in texture, since these were current as actual dance music and hence were less suitable for musical stylization. Bach, ever to perceive a cosmos in the most stringent limitations, does not seem to have been daunted by the prospect of writing several suites containing exactly the same dance forms; the diversity he achieves, from suite to suite, is quite remarkable. The third suite begins with a C Major scale, as if to present the most fundamental pitch collection in tonal music. Out of this is spun a seemingly limitless sequence of permutations that, in the final gesture of the piece, are condensed back into the simple scale, the reservoir of everything we have heard.

The Allemande begins in similar way, but while the opening movement presented the material more or less in continuous even notes, here Bach adds the dimension of rhythmic character: the stylized upbeat

of the *Allemande* and then the elegant dactyls (long-short-short patterns) that characterize the remainder of the piece. The *Courante* begins with another basic grouping fundamental to the being of western music: the *arpeggio*, which contains the sense and seed of harmony. Harmony is present here as a single line, inferred from our listening of the horizontal movement of the music. While the first two movements presented the primary meter of tonal music — duple or quadruple — it is the *Courante* that introduces the secondary (and archetypally dance-like) meter of triple time.

The Sarabande completes this examination in the fundamentals of Bach's musical world: the implied harmonies of the arpeggios in the Courante now become real chords, sounded vertically and supporting the melody of this, the most noble movement. As if in direct contrast, the Bourrée shows us a lighter type of music, a dance that could well have been danced in Bach's own time and based on a typical shortshort-long rhythm (i.e. the opposite of that of the Allemande) and paired with a dance in the minor mode. The closing Gigue continues the lighter vein; vet it seems to sum up many of the patterns and figures we have heard so far in the suite. Toward the end of each matching half comes a particularly rustic section (where the lowest sounding string acts as a rhythmicized drone), a very fashionable effect at the time and one most commonly exploited by Bach's friend and compatriot, Georg Philipp Telemann.

#### Concerto for Two Harpsichords

It is interesting that both Bach and Handel, undoubtedly the two greatest composers of the first half of the eighteenth century, both came up with the concept of the keyboard concerto simultaneously. Handel, as a brilliant keyboardist in his own right, included solo lines for organ in some of his very earliest works. But not until he inaugurated the vogue for English oratorio in the 1730s did he devise his organ concertos: works that he largely improvised between the sections of the larger works (and occasionally within them), providing extra entertainment and displaying his own well-known virtuosity. Bach's route was somewhat different, arranging Italian concertos for organ and harpsichord at the behest of a princely patron from 1713. Before long there followed the remarkable solo harpsichord part in Brandenburg Concerto No. 5, the obbligati for organ in certain church cantatas, seven solo harpsichord concertos and various concertos for multiple harpsichords. The latter seem to have been occasioned by Bach's work as director of the Leipzig Collegium Musicum from 1729: supremely entertaining pieces that would work especially well in the relatively small space of a local coffee house. Moreover, the concertos for several soloists provided a wonderful opportunity for Bach to perform with his talented sons and other pupils.

However, virtually all Bach's harpsichord concertos were arrangements (albeit extremely skillful and idiomatic) of concertos for other instruments. Of the orchestral harpsichord concertos for a single soloist, only Brandenburg V was definitely originally conceived with a harpsichord in mind. But there are two other, related works that also come close to this category: the Italian Concerto for solo harpsichord (i.e. without any accompaniment whatever), published in 1735, and the Concerto for Two Harpsichords in C, BWV 1061, from around the same time. This may well have been conceived as a companion "unaccompanied keyboard concerto," but for two players; it is probable that Bach played it with his eldest son, Wilhelm Freidemann, on his trips to the latter's first place of employment, Dresden. At some later point, Bach decided to add orchestral parts, which, although extremely effective (such as in the last movement, where they enter dramatically to provide the climax to a long fugue for harpsichords alone), can be omitted in performance.

The dialogue nature of the work is evident right from the very first bars of the piece. The figuration is devised so that there is continual contrast of texture and gesture, yet with more-or-less constant movement in sixteenths, passed from one soloist to the other. This play of contrast and continuity is continued in a different vein in the more lyrical central movement. Most extraordinary of all is perhaps the fugue, based on one of Bach's longest and most characterful subjects, which with its six-voiced climax shows a wonderful combination of contrapuntal technique and dramatic pacing.

#### Brandenburg Concerto No. 6

While it is well known that Bach presented his beautiful calligraphic manuscript of the Brandenburg Concertos to the Margrave of Brandenburg in 1721, it is likely that these represent only a selection of the best pieces which Bach had already composed for his own court at Köthen. Many scholars have speculated as to the origins and age of each concerto: there is a case for dating the sixth concerto to the earliest stage of the composition since it seems to be a "group concerto" employing supposedly archaic instruments, the two violas da gamba. Nevertheless Bach may purposely have been mixing "ancient" and "modern" elements to create a work that was as unique in its form as in its musical ideas. The parts for viola da gamba may have been designed with Bach's employer, Prince Leopold I of Anhalt-Köthen, in mind; he was, after all, an enthusiastic amateur of the instrument and the parts are relatively simple. This would also suggest a more recent composition.

The opening movement employs the *ritornello* form of the modern Vivaldi concerto and it contains several textural contrasts that give the illusion of solotutti forces. The *ritornello* technique here is one of Bach's most ingenious: virtually everything counts as *ritornello* since so much is reused during the course of the movement. Another interesting device is the canonic writing for violas at the outset, something that provides an extremely dramatic atmosphere that infects the entire movement.

The second movement is essentially a sonata trio, an example of the close relation between concerto and sonata genres. Such generic ambiguity is enhanced when a concerto such as this employs single instruments: the concerto becomes more intimate without losing its "public" perspective. While the da capo form of the final movement originated in the aria genre and the gigue-like idiom came from dance, the elaborated repetitions of the opening phrases recall some of the oldest instrumental idioms in which players traditionally improvised embellishments over a given melody. But here again Bach mixes the conventions: the violas da gamba, traditionally associated with the performance of "divisions," have comparatively simple parts, while the most virtuosic writing is assigned to those most shy of stringed instruments, the violas.

John Butt

JULY 22, 29, AND AUGUST 5, 11:00 AM, SUNSET CENTER THEATER

This recital will be delay broadcast on KUSP-FM 88.9 in July of 2001.

#### INTERMEZZO NO. 7

Salzburg - Vienna: A Tale of Two Cities

I. Quartet in F Major for Oboe and Strings, K370

Wolfgang Amadeus Mozart

1756 - 1791

Allegro

Adagio

Rondeau: Allegro

II. Serenade in G Major, K. 525, Eine kleine Nachtmusik

Mozart

Allegro

Romance: Andante

Menuetto: Allegro

Rondo: Allegro

III. Octet in E-Flat Major for Wind Instruments, Opus 103

Ludwig van Beethoven

1770 - 1827

Allegro

Andante

Menuetto-Trio

Finale: Presto

David Myford, Elizabeth A. Stoppels, violins Meg Eldridge, viola

Paul Rhodes, cello

Derek Weller, bass

Roger Cole, Neil Tatman, oboes

Scott Anderson, Karen Sremac, clarinets

Ron Applegate, Loren Tayerle, horns

Jesse Read, Britt Hebert, bassoons

The recital series is generously sponsored by Four Sisters Inns.



Four Sisters Inns

This recital is also generously underwritten by Nancy and Paul Rembert.

#### SATURDAY RECITAL

INTERMEZZO NO. 7 • PROGRAM NOTES

#### Oboe Quartet

From late 1780 into March of 1781 Mozart was living in Munich to complete his *opera seria*, *Idomeneo*, which had been commissioned by the Bavarian court. While in Munich Mozart composed a number of smaller works, including the delightful Oboe Quartet in F Major, written early in 1781 for the oboist Friedrich Ramm, with whom he had become friendly.

The quartet must surely have pleased Ramm, for it offers particularly well-crafted solo passages to provide effective contrast with the strings. This threemovement work is light-hearted, even rustic in its opening Allegro, while the rondo finale has a "French" quality. Only the Adagio sounds a more introspective note. The first movement is a graceful sonata-allegro form that includes an active dialogue between the oboe and the first violin. The second movement, in the relative minor, presents a much more serious mood, with the oboe singing a sustained cantabile aria, making wide leaps in register. The third movement, titled "Rondeau," in 6/8 meter, offers a sprightly, hummable tune with a dance-like lilt in keeping with the tradition of the French suite, and offering plenty of opportunity for virtuosic display. Music scholar Alfred Einstein once described this quartet as "a masterwork which in its combination of the concertante and chamber music spirits can be compared only with Mozart's own later Clarinet Quintet."

John Hajdu Heyer

#### Serenade in G Major

The best known of all Mozart's lighter orchestral pieces, it was the composer himself who gave it the title *Eine kleine Nacthmusik* (A Little Serenade). No evidence has survived to tell us how Mozart came to write the serenade. We know that he was living in an outer district of Vienna at the time, working on the second act of *Don Giovanni*. At some point he put the opera aside to write what was to be the last of his serenades, completing it on August 10, 1787, when he was thirty-one.

The serenade was a type of lighter music that Mozart often wrote for social occasions, to be played as accompaniment to eating, drinking, and conversation — in short, elegant background music. Unlike

most serenades, which were often scored for wind instruments with drums for outdoor occasions, or strings with oboes and horns for indoors, *Eine Kleine Nachtmusik* is for strings only. A jauntily martial fanfare, perhaps playfully imitative of "outdoor" music, opens the work. The dreamy Romance hints at subdued passion in the C-Minor dialogue between treble and bass which briefly interrupts the serene melody. After the stately Minuet, a bubbling and witty Rondo finale rounds out this miniature gem.

Noel Goodwin, revised by Kip Cranna

#### Octet in E-Flat

Beethoven wrote very little for wind ensemble, and even then generally for specific practical purposes — music tailored an amateur's requirements or to publishers' commissions, or music to adorn a social event. The immediate impetus behind the composition of the Octet for winds is unknown, although the piece got an outing at a court entertainment in Bonn during Beethoven's tenure there. (Wind bands were a favorite ensemble for occasional music, especially if it needed to be performed outdoors.) Beethoven evidently had some affection for it. He took the trouble to replace the original finale with a new one, and while he seems not to have sought to publish the original, he did arrange the publication of a string quintet transcription (his Op. 4).

Despite the misleadingly high opus number, the Octet dates from the early 1790s (it was published only posthumously, with an opus number assigned long after the fact). The obvious models for such a piece would have been Mozart's two wind-octet serenades. And indeed there is more than a little resemblance, although Beethoven, even as early as this, prefers themes terser and less luxuriant than Mozart's. And there are characteristically individual touches — like the minuet's trick of beginning phrases repeatedly in the minor mode, or the place in the finale where two players in succession try to start up the theme again, in two "wrong" keys, only to be set straight by a third. The actual part-writing for the winds is as smoothly accomplished as Mozart's own, but there's a touch of buffoonery occasionally that Mozart would likely have disdained, and some rather daunting flourishes for the first horn that he would not have risked.

Michelle Dulak

AUGUST 5 ONLY, 2:30 PM, SUNSET CENTER THEATER

#### THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

#### 2000 Adams Fellows

Kirsten Blase-Heilman, soprano
Bryce Westervelt, tenor

Kirsten Sollek-Avella, mezzo-soprano
Tyler Oliphant, baritone
with

Neil Tatman, oboe, oboe d'amore; Cynthia Roberts and Nina Falk, violins; Meg Eldridge, viola Allen Whear, cello; Derek Weller, double bass; Daniel Lockert, harpsichord, organ Tania Miller, conductor

I. Was Gott tut, das ist wohlgetan (from Cantata BWV 99, Was Gott tut)

Johann Sebastian Bach 1685 - 1750

Full Ensemble

II. Endlich, endlich wird mein Joch

J. S. Bach

(from Cantata BWV 56, Ich will den Kreuzstab gerne tragen) Mr. Oliphant

III. Gott soll allein mein Herze haben

J. S. Bach

(from Cantata BWV 169, Gott soll allein)

Ms. Sollek-Avella

IV. Ergiesse dich reichlich (from Cantata BWV 5, Wo soll ich fliehen hin)
Mr. Westervelt

J. S. Bach

V. Si vivo mi Jesu

Marco Giuseppe Peranda

Ms. Sollek-Avella

Mr. Oliphant

1625 - 1675

VI. Quia fecit (from Magnificat in D, BWV 243)

J. S. Bach

VII. Aria: Weichet nur, betrübten Schatten

J. S. Bach

Recitative: Die Welt wird wider neu

Aria: Phoebus eilt mit schnellen Pferden (from Cantata BWV 202, Weichet nur)

Ms. Blase-Heilman

VII. Sacred raptures cheer my breast (from "Solomon")

George Frideric Handel

Mr. Westervelt

1685 - 1759

VIII. Gloria sei dir gesungen (from Cantata BWV 140, Wachet Auf!)
Full Ensemble

J. S. Bach

The entire 2000 season of the Adams Vocal Master Class is dedicated to the memory of our dear friend Virginia Best Adams

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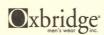
Tania Miller, conductor; Daniel Lockert, accompanist

Printed texts and translations will be available at the concert

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 17, 20, 24, 27, 31, and August 3.

All sessions are open and free to the general public.

The Adams Master Class is generously sponsored by Oxbridge and Robertson's Antiques.





THURSDAY, JULY 27, 7:30 PM, OLDEMEYER CENTER, SEASIDE THURSDAY, AUGUST 3, 7:30 PM, HARTNELL COLLEGE, SALINAS

#### FAMILY FUGUE — A Baroque Concert for All Ages

Members of the Festival Chorale and Orchestra Carl Christensen, Conductor

| I. Chorale, Wachet auf, ruft uns die Stimme<br>(Sleepers Wake, A Voice is Sounding) Harmonized      | Nicolai (1599)<br>by Johann Sebastian Bach<br>1685 - 1750 |
|---|---|
| Brass Quartet   |   |
| II. Sonata No. 1 from Vierundzwanzig neue Quatricinia (Leipzig, 1696)                               | Gottfried Reiche<br>1667 - 1734                           |
| Brass Quartet III. from Suite No. 3 in D Major, BWV 1068  Gavotte  Bourrée  Gigue                   | J. S. Bach  |
| IV. from Magnificat  Et exultavit (He has exalted)  | J. S. Bach  |
| Liz Engan, soprano  |   |
| V. from Cantata 42 Sinfonia   | J. S. Bach  |
| Ellen Sherman, Jason Sudduth, oboes; Britt Hebert, ba   | ssoon   |
| VI. from Magnificat  Quia fecit mihi magna (For he hath done great things)  Don Wilkinson, bass     | J. S. Bach  |
| VII. Prelude and Fugue in D minor, BWV 875 (from The Well-Tempered Clavier, Book II)                | J. S. Bach  |
| Michael Beattie, harpsichord  |   |
| VIII. from Cantata 170  Mir ekelt mehr zu leben (I am sick to death of living)  Nadia Smelser, alto | J. S. Bach  |
| IX. Suite in A minor  | Georg Philipp Telemann                                    |
| Menuet II<br>Passepied II<br>Réjouissance   | 1681 - 1767   |
| Letitia Berlin, alto recorder   |   |
| X. from Cantata 140 Chorale: Wachet auf (Sleepers, awake) Stephen Ng, tenor                         | J. S. Bach  |
| VI C TI A . C.1 T   |   |

XI. from The Art of the Fugue
Contrapunctus I

Contrapunctus IX

XII. from Cantata 80
Chorale: Und wenn die Welt voll Teufel wär (And if this world were full of demons)

J. S. Bach

J. S. Bach

The Community Outreach and Education Program is generously sponsored by First National Bank of Central California

FIRST NATIONAL BANK

COMPILED BY DAVID GORDON

here are many books which illumine and expand on the historical, intellectual, and artistic themes central to us at the Carmel Bach Festival. Here are some special favorites, suggested by members of the Festival ensemble. Among the following titles are some indispensible studies in music history; others examine the culture and society of the 18th century; and a few are simply about living, listening, and being human. All are currently in print and available. We hope that these suggestions may enhance your enjoyment of the Bach Festival's music, and that they might also help enrich your experience of the musical arts in general.

David Gordon, Festival Education Director

#### I. The Modern Art of Ancient Music

#### Text and Act: Essays on Music and Performance

Richard Taruskin (1995, Oxford University Press (pbk) ISBN: 0195094581)

These essays have provoked lively discussion about the early music revival and the quest for 'authenticity.'

#### Authenticity in Early Music

Nicholas Kenyon (Editor) (1988, Oxford University Press (pbk) ISBN: 0198161530)

Seven fascinating, thoughtful essays on the search for so-called "authenticity" in musical performances.

#### Rediscovered Bach: Vocal Chamber Music in the Bach Cantatas

Laurette Goldberg (2000, Music Sources, Inc (pbk) ISBN: 1565711688)

This wonderful new book, by the founder of Philharmonia Baroque, is a marvelous resource for singers, teachers, and any musician interested in exploring the vast vocal/instrumental repertoire in Bach's cantatas. In addition to providing full scores of 29 arias and duets, the book also includes complete cantata solo listings, sorted by voice, instrument, and degree of difficulty.

Most of these books are available in the Festival Boutique

#### II. The Bach-Lover's Basic Library

#### The New Bach Reader: a Life of J.S. Bach in Documents and Letters

Hans T. David, Arthur Mendel, Christoph Wolff (1998, W. W. Norton (hdbk) ISBN: 0393045587)

A fascinating and invaluable anthology of Bach's letters, documents, and other primary source material.

(The original "Bach Reader" (Mendel/David, ed.) is still available in budget paperback (1996, Norton, ISBN: 0393002594)

#### The Cambridge Companion to Bach

John Butt (Editor) (1997, Cambridge University Press (pbk) ISBN: 0521587808)

A new and important collection of articles, edited by our Carmel Bach Festival harpsichordist and lecturer.

#### The Bach Family

New Grove Series (1983, W. W. Norton (hdbk) ISBN: 0393016846)

From the monumental New Grove Dictionary of Music and Musicians, a collection of all the Grove articles on the members of the Bach Family.

#### The World of the Bach Cantatas

Christoph Wolff (Editor) (1997, W.W. Norton (hdbk) ISBN: 0393041069)

A collection of 14 essays focussing on the wider and deeper contexts of Bach's cantatas. The best book for general readers to date.

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website: www.bookmarkmusic.com email: marcia@bookmarkmusic.com

#### III. Music, Psyche, and Spirit

#### Music, the Brain, and Ecstasy: How Music Captures our Imaginations

Robert Jourdain (1997, William Morrow (hdbk/pbk) ISBN: 0688142362)

Offers insight into the scientific, psychological, philosophical, and even physiological responses to music.

#### The Mozart Effect

Don Campbell (1997, Avon Books (hdbk) ISBN: 0380974185)

This wonderful new book outlines the latest research into the power of music to heal the body, strengthen the mind and unlock the creative spirit.

#### Music and the Mind

Anthony Storr (1993, Ballantine Books, (pbk) ISBN: 0345383184)

Why do we listen to music at all? What is it about music which draws us back again and again to the same, well-known works? Storr examines our innate love of musical form and structure. Beautifully and compellingly written.

#### IV. Musings and Philosophy

#### The Listening Book - discovering your own music

W.A. Mathieu (1991, Shambala Publications (pbk) ISBN: 0877736103)

A wise little book of essays about rediscovering your powers of listening to the 'music' of everyday life.

#### The Dyer's Hand and Other Essays

by W. H. Auden (1989, Vintage Books (pbk) ISBN: 0679724842)

Auden's discussion of musical and literary matters is second to none. Witty, stylish writing, gems of wisdom.

#### A Dictionary of Musical Quotations

Ian Crofton and Donald Fraser, compilers (1985, Schirmer Books (pbk) ISBN: 0028706226)

A perfect bedtime or rainy-day companion. Amusing, enlightening, surprising.

#### RECORDINGS BY PRINCIPAL MEMBERS OF THE CARMEL BACH FESTIVAL ENSEMBLE

he complete discography of the entire Carmel Bach Festival ensemble would be a long list. The members of the Festival family appear as soloists and as members of distinguished international ensembles in a myriad recordings on dozens of labels.

Here is a partial listing of solistic recordings by principal members of the Bach Festival ensemble. Comments and opinions are mine, unless otherwise noted.

David Gordon Vocal Coordinator Director, Adams Master Class

#### JOHN BUTT

HARPSICHORD AND ORGAN, LECTURER, PROGRAM ANNOTATOR

J.S. Bach: Violin Sonatas

Musique D'Abord (Fra) #1907084 Elizabeth Blumenstock, *violin* 

Frische Clavier Früchte

Harmonia Mundi (Fra) #907097 Music of Johann Kuhnau

Girolamo Frescobaldi: Il Primo Libro di Capricci

Harmonia Mundi (Fra) #7907178

#### ALAN BENNETT

TENOR SOLOIST

Alan appears on CD as a member of the remarkable vocal ensemble "Theater of Voices"

Hoquetus – medieval European vocal music Harmonia Mundi USA #HMU 907185

Arvo Pärt: De Profundis Harmonia Mundi (Fra) #907182

The Age of Cathedrals
Harmonia Mundi USA #HMU 907157

Monastic Song
Harmonia Mundi USA #HMU 907209

John Cage: Litany for the Whale Harmonia Mundi USA #HMU 907187

#### ROGER COLE

PRINCIPAL OBOE

The Expressive Oboe CBC Musica Viva CD #1070 Sonatas by Poulenc, Sant-Saëns, Morawetz Other works by Ravel, Franck, Debussy, et al. Linda-Lee Thomas, piano

#### KENDRA COLTON

SOPRANO SOLOIST

The Expressive Oboe Cantatas 40, 133, 151, 65 Koch CD #3-7462-2 H1 Emmanuel Music Craig Smith, conductor

Santa Fe Chamber Music Festival Live Stereophile CD #STPH007-2 works by Copland, Kohjiba, Milhaud Heiichiro Ohyama, conductor

The following two recordings are not yet commercially released. Copies are available exclusively at the Bach Festival boutique.

#### Le Charme

songs by Faure, Chausson, Debussy, Poulenc Kendra Colton, *soprano*; Laura Ward, *piano* Fabulous and famous songs of these four composers

#### He Brought Me Roses

songs by Joseph Marx Kendra Colton, *soprano*; Laura Ward, *piano* Fantastic songs in the style of Richard Strauss

#### DAVID GORDON

FESTIVAL TENOR SOLOIST 1983-1997; EDUCATION DIRECTOR; VOCAL COORDINATOR; DIRECTOR, ADAMS VOCAL MASTER CLASS

#### Dreames and Imaginations

Musical Heritage Society CD # MHS 512390Y Elizabethan Songs for tenor and consort of viols. Ensemble directed by Tina Chancey (see Hesperus)

#### J.S. Bach: Magnificat

Telarc #80194

Atlanta Symphony Orchestra / Robert Shaw, conductor

#### **Bach Tenor Arias**

Newport Classics #85582 Emily Newbold, flute; Charlotte Mattax, harpsichord. Bethlehem Bach Festival Orchestra Greg Funfgeld, conductor Arias from J.S. Bach's Christmas Oratorio, Mass in B Minor, and cantatas

#### Christmas in Leipzig

Dorian CD # DOR-90127

Bach Choir of Bethlehem; Bethlehem Bach Festival Orchestra; Greg Funfgeld, *conductor* J.S. Bach: Cantatas Nr. 63 and 65; Sanctus from *Mass in B Minor* 

#### A Distant Mirror: Music of the 14th Century

Delos #1003

Folger Consort

Music of Medieval France and England

David Gordon Website: www.spiritsound.com

#### JÖRG HERING

TENOR SOLOIST

#### Haydn: Creation

Bruno Weil, Tafelmusik, Tölz Boys Choir Sony Classics - #57965

#### Mozart: Requiem

Bruno Weil, Tafelmusik, Tölz Boys Choir Sony Classics - #60764

#### Also:

Complete Schubert Masses on Sony Classics with Tafelmusik and Bruno Weil

#### HESPERUS (Guest Ensemble)

Tina Chancey / Early Bowed Strings Scott Reiss / Recorders, Hammer Dulcimer

#### Unicorn

Medieval, Appalachian and World musics in fusion.

Dorian 80157

With Bruce Hutton and Bruce Molsky playing more than two dozen early and traditional instruments.

#### Patchwork

Hesperus's first fusion of medieval and renaissance music with American traditional styles: Cajun, Appalachian, swing, blues and vaudeville.

Formerly called "For no good reason at all." Koch #3-7453-2 HI

#### Baroque Recorder Concerti

Works by Vivaldi, Telemann, Graupner, Naudot, and Babell Koch International #3-7454-2 Scott Reiss, *recorder*, with the HESPERUS baroque orchestra

#### Celtic Roots

Maggie's Music CD #220

Irish, Scottish, English and early American traditional music. With Bonnie Rideout, *fiddle*, and others

#### Neo-Medieval: Medieval improvisations for a post-modern age

Dorian #DIS 80155

Tina, Scott, and Grant Herreid perform on more than a dozen instruments

#### Early American Roots

Maggie's Music CD #216

Lively collection of instrumental music from Americ's past. Recorders, hammer dulcimer, violin, viol, cittern and guitar

#### Rosa Lamoreaux

SOPRANO SOLOIST

#### Spain in the New World -Music from New Spain with HESPERUS

Koch International #7451

These artists perform music from this CD at the 2000 Carmel Bach Festival

#### J.S. Bach: Mass in B Minor

Dorian Recordings #90253 / 1998 / 2 Disks Bach Choir of Bethlehem; Bethlehem Bach Festival Orchestra; Greg Funfgeld, conductor "Dream Team soloists" – Early Music America magazine

#### Luminous Spirit -

Chants of Hildegard von Bingen

Koch International Classics #7443 / 1998 Hesperus: Tina Chancey, rebec, kominj, lyra, psaltery, vielle, and recorder, and Scott Reiss, recorder and hammered dulcimer. A meditative, and vibrantly energizing recording.

#### Gentle Annie

Koch International #3-7392-2H1
National Gallery Vocal Arts Quartet:
Rosa Lamoreaux, soprano; Beverly Benso,
contralto; Samuel Gordon, tenor; Robert
Kennedy, baritone; with Francis Conlon, piano;
Mary Findlay, violin; Howard Bass, guitar;
Bruce Hutton, banjos. Songs of Stephen Foster
and early songs of Charles Ives for 1-4 voices

#### I Love Lucette

Koch International #3-7429-2H1 Hesperus: Tina Chancey, viols, rebec, fiddle, recorder and Scott Reiss, recorders. With Howard Bass lute; Jane Hershey, viols, recorder. Charming, plaintive French 15th-16th cent. theatre chansons

Later this year, on Koch International:

Dancing Day – medieval-17th century

Christmas music

My Thing is My Own – baudy songs from

British Isles

#### Douglas McNames

PRINCIPAL CELLO

Georg Philipp Telemann:

Six Quatuors ou Trios, Sonata in D

Lyrichord #8028

Tracy Richardson and Mélomanie

#### DAVID MYFORD

ASSOCIATE CONCERTMASTER

#### Digging for Buried Treasure

Brandywine CD

Georg Philipp Telemann: Canary Cantata and Trios, Brandywine Baroque

#### Telemann Sonates en Trios

Lyrichord CD #8035

Telemann: Trio Sonatas for baroque flute and violin. Triomphe de l'Amour

#### Dietrich Buxtehude: Sacred Cantatas

PGM #102

Tamara Matthews and Laura Heimes, sopranos Nancy Wilson, baroque violin

#### Claudio Monteverdi: Orfeo

Lyrichord CD #9002

Complete opera. Artek orchestra Gwendolyn Toth, director

"...my first public performance in tights..."
(David M.)

#### JESSE READ

PRINCIPAL BASSOON

#### Cafe Palermo

SKYLARK #9901 with Michael Strutt, Guitar Music from South America-tangos, bossa nova, duos and solo valsas

#### French Baroque Miniatures

ETCETERA #KTC1087

Stylish, expressive chamber music from a mannered and refined age. With Doug McNames, Carmel Bach Festival principal cellist

#### A Night at the Opera

Bravura Discs #107

Virtuoso 19th-Century fantasies and variations on themes from grand opera.

#### Baroque Sublime

ETCETERA #KTC1196

Brilliant Italian and German solo and chamber music. With Wolfgang Basch, Carmel Bach Festival principal trumpet.

#### François Devienne:

Six Sonatas for Bassoon and Fortepiano

ETCETERA #KTC 1024

The first recording of these delightful sonatas.

Jesse Read Website: www.jesseread.com

#### CATHERINE ROBBIN

MEZZO-SOPRANO SOLOIST

#### "Melodies" -

orchestrated songs of Hector Berlioz

Includes "Les Nuits d'Éte"

ERATO/MusiFrance #2292-45517

With Howard Crook, Gilles Cachemaille, et al. L'Orchestre de l'Opera de Lyon / John Eliot Gardiner, conductor. Robbin and Gardener work often together, and share a love of Berlioz.

#### George Frideric Handel: Belshazzar

DG Archiv #431793-2

(with Auger, Bowman, Rolf-Johnson)
English Concert / Trevor Pinnock, conductor

#### Gustav Mahler: Lieder eines Fahrenden Gesellen; Rückertlieder; Kindertotenlieder

CBC Records #SMDC5098 (Can)

Kitchenor-Waterloo Symphony / Raffi

Armeinan, conductor

"Still my very favorite of all my recordings..."
(Catherine R.)

#### Giovanni Battista Pergolesi: Stabat Mater Antonio Vivaldi: Stabat Mater, "Motet in furore..."

Dorian Recordings #90196

With Dorothea Röschmann, soprano

Les Violons du Roy/Bernard Labadie, conductor

#### Franz Joseph Haydn: Stabat Mater

DG Archiv #437807-2

English Concert / Trevor Pinnock, conductor

#### "Liederkreise" – song cycles of Robert Schumann; Liederkreis Op 39; Frauenliebe und leben Op 42; Gedichte der Königin Maria Stuart Op 135

CBC Musica Viva CD #1050

With Michael McMahon, pianist

#### SANFORD SYLVAN

BARITONE SOLOIST

#### Beloved that Pilgrimage

Nonesuch #79259-2

David Breitman, *piano*. Songs by Aaron Copland, Theodore Chanler, Samuel Barber

#### Charles Fussell: Specimen Days; Being Music

Koch International #7338

Cantata Singers / David Hoose, conductor Lydian String Quartet

#### Gabriel Fauré: L'Horizon Chimérique

Nonesuch #79371

David Breitman, piano; Lydian String Quartet

#### Franz Schubert: Die schöne Müllerin

Nonesuch #79293

David Breitman, *piano*. The superlative Sylvan/Breitman performance of this great song cycle was a memorable highlight of the 1998 Bach Festival.

#### ELIZABETH WALLFISCH

CONCERTMASTER

J.S. Bach: Sonatas and Partitas for Solo Violin Hyperion (UK) #22009 - 2 Disks Superb, energetic recording

Pietro Antonio Locatelli: L'Arte del Violino Op. 3 Hyperion (UK) #66721 - 3 Disks Raglan Baroque Players / Nicholas Kraemer, conductor

J.S. Bach: Violin Sonatas
Hyperion (UK) #22025 - 2 Disks
With: Paul Nicholson, et al.

Early Italian Violin Sonatas
(Alessandro Stradella, Biagio Marini, et al.)
Hyperion (UK) #66985 - 2 Disks
Convivium: Paula Chateauneuf, Paul
Nicholson, et al.

#### Bruno Weil

FESTIVAL MUSIC DIRECTOR AND CONDUCTOR

Bruno records exclusively for the Sony Classical label, and has an ongoing conducting and recording relationship with Tafelmusik, Canada's internationally acclaimed Baroque orchestra. Their discography together includes a wealth of symphonies, masses and other works by Haydn Schubert, and Mozart, as well as the complete Beethoven Piano Concerti with Jos van Immerseel. Bruno's discography also includes superb recordings with other major international ensembles, including London's Classical Band and the Vienna State Opera. Here are a few good places to begin discovering the wonderful recordings of Bruno Weil:

Ludwig van Beethoven: Violin Concerto; Piano Concerto #5 Sony Music #63365 Jos van Immerseel, fortepiano; Vera Beths, violin Tafelmusik

Franz Joseph Haydn: The Creation
Sony Music #57965 - 2 Disks
Soloists: Jörg Hering, Ann Monoyios, et al.
Tafelmusik, Tölz Boys Choir
A breathtaking, definitive recording of this great work

Wolfgang Amadeus Mozart: Die Entführung aus dem Serail Sony Music #53500 Vienna Symphony Orchestra, Vienna State Opera Chorus THREE WEEKS OF FREE MASTER CLASSES, INFORMAL TALKS, OPEN REHEARSALS
AND FAMILY CONCERTS. JULY 15 THROUGH AUGUST 4, 2000
ALL EVENTS TAKE PLACE IN CARPENTER HALL, UNLESS OTHERWISE INDICATED

SATURDAYS, JULY 15, 22, 29 (NOT AUGUST 5)

2:30 pm "Bach at the Millennium: Baroque Performance, Past, Present, and Future" Dr. Clifford Cranna, Music Administrator of the San Francisco Opera and long-time Carmel Bach Festival advisor, examines the modern art of making early music.

7:00 pm "Facing the Music"

Informal pre-concert talk, with Brian Vaughn (baritone, Festival Chorale)

SUNDAYS, JULY 16 AND 23, 30 (NOT AUGUST 6)

1:00 pm "The St. John Passion: Mirror of Prejudice or Misunderstood Masterpiece" Festival Choral Director Bruce Lamott, a 27-year Carmel veteran, discusses the philosophical and theological difficulties of Bach's St. John Passion and its Biblical text.

Tuesdays, July 18 and 25, August 1 (note time shift)

#### Up Close and Personal:

#### three performers' panels with members of the Bach Festival ensemble

What is it about baroque music which inspires musicians and listeners to respond to its challenges and mysteries? What inspires someone to become a professional musician in the first place? David Gordon moderates a series of informal Q&A session with members of the Festival Ensemble. This is your chance to pose those questions you've always wanted to ask.

4:00 pm July 18 Festival vocalists
10:30 am July 25 Festival string players
10:30 am August 1 Festival wind players

#### 7:00 pm "Is Mozart Haydn Beethoven?"

Informal pre-concert talk, with Scott Whitaker (tenor, Festival Chorale)

Wednesdays, July 19 and 26, August 2

#### "Sermons in Song: Bach's Transformation of the Lutheran Chorale"

Bruce Lamott, Festival Chorale Director and conductor of the Mission Concert, introduces the 2000 Mission program. Note location change.

10:00 am July 19 Only Carmel Mission Basilica

(this lecture is part of the Mission Concert dress rehearsal)

1:30 pm July 26, August 2 Carpenter Hall, Sunset Center

Thursdays, July 20 and 27, August 3

#### 7:00 pm "Facing the Music"

Informal pre-concert talk, with Kim Reighley



The lecture series is generously sponsored by Inns by the Sea.

#### THE DISCOVERY SERIES

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

#### FRIDAYS JULY 21 AND 28, AUGUST 4

#### 7:00 pm "Till all this universe shall fall"

Reflections of Bach – with David Gordon, Festival Education Director

The specially programed Friday evening concerts at the 2000 Carmel Bach Festival commemorate the 250th anniversary of Bach's death (July 21, 1750). David Gordon, former Festival soloist and world-renowned Bach tenor, reflects on Bach's global legacy and provides a thoughtful and surprising perspective of Bach as man, musician, and composer of ideas.

#### THE ADAMS VOCAL MASTER CLASS

Founded in 1984 to honor the late Virginia Best Adams, beloved Festival friend and patron, this program selects four talented young professional singers every year through international auditions. The Festival awards them a summer Fellowship to coach and study with Festival soloists. The coaching sessions are open free to the general public, and offer a unique and light-hearted glimpse behind the scenes as the singers refine their interpretation and vocal artistry.

Mondays and Thursdays, Noon until 2:00 pm Carmel Presbyterian Church, SE corner Junipero and Ocean Ave.

Kirsten Blase-Heilman, soprano (New York NY) Kirsten Sollek-Avella, mezzo-soprano (Rutherford, NJ)

Bryce Westervelt, tenor (Washington, DC) Tyler Oliphant, bass-baritone (Ann Arbor, MI)

Sessions will be led by:

Thursday, July 20 Monday, July 17 David Gordon Monday, July 24 Catherine Robbin Thursday, July 27 Monday, July 31 Rosa Lamoreaux

Sanford Sylvan Thursday, August 3 David Gordon

David Gordon



Twilight Concerts at the Church in the Forest, Pebble Beach.

#### COMMUNITY OUTREACH CONCERTS

#### Festival Orchestra and Chorale / Carl Christensen, conductor

#### Family Fugue: A Baroque Concert for All Ages

Thursday, July 27, 12:30 pm, Sunset Center Theater, Carmel

Thursday, July 27, 7:30 pm, Oldemeyer Center, Seaside

Thursday, August 3, 7:30pm, Hartnell College, Salinas

#### Bach to the Future: A Concert for Young Listeners

Thursday, July 27, 9:00 am, Alisal Community School, Salinas

Thursday, August 3, 9:00 am, Elementary School, Seaside

#### Tower Music

#### Open Air Serenades by the Festival Brass Ensemble / Suzanne Mudge, director

Sunset Theater Courtyard, Upper Terrace

Saturdays, Tuesdays, and Fridays, 7:30pm • Sundays, 2:00pm (Not August 5 or 6)

Carmel Mission Basilica

Wednesdays, 7:30pm

#### OPEN REHEARSALS

#### Festival Orchestra, Chorale, and Chorus / Bruno Weil, conductor

Sunset Theater (Rehearsals for Tuesday evening Beethoven/Haydn/Mozart program)

Monday, July 17, 10:00 am • Tuesday, July 18, 10:00 am

#### Festival Orchestra and Chorale / Bruce Lamott, conductor

Carmel Mission Basilica (Dress Rehearsal for Wednesday evening Mission Concert) Wednesday, July 19, 10:00 am

#### Bach Festival On the Air

One complete weeklong cycle of Carmel Bach Festival concerts and recitals is taped for delayed broadcast on KUSP (88.9 FM). The daily taped broadcasts usually take place during the final week of the Bach Festival. A detailed broadcast schedule with dates and times is available in the Festival office.

## FINANCIAL SUPPORT FOR ARTISTIC EXCELLENCE

rtistic Excellence. This has been the standard of the Carmel Bach Festival since its beginning in 1935. The vision of our remarkable founders Dene Denny and Hazel Watrous still guides us today, as does their realization that the only way to assure the quality of the Festival is through strong and reliable private support. They dug deep into their own pockets, and convinced their friends and festival patrons to do the same. We ask you to join in this proud and necessary tradition.

The Carmel Bach Festival generates almost 70% of its annual budget through ticket sales, other revenue, and endowment earnings. This is a very high percentage compared to most other performing arts organizations, however we still require the annual support of individuals, businesses, and foundations to be able to continue this pursuit of artistic excellence. This generosity keeps the Festival alive, ensures that ticket prices will remain affordable to a wide audience, sustains our music education programs, and enables us to qualify for foundation grants.

Your support is crucial. In addition to buying your tickets and enjoying the music and social activities, we ask you to consider investing in the future of the Festival according to your individual ability. Each gift of support we receive is important, whether it be a ten dollar donation to our annual appeal or a six-figure contribution to the endowment. The Festival receives over 800 gifts each year, a tremendous show of support for the quality that we strive to achieve. All gifts, including stock, are tax-deductible, and donors of \$125 or more receive priority for Festival tickets. With this solid foundation we feel confident in making plans for the future that will assure continuation and growth.

Thank you for enjoying this wonderful event with us. Please contact me if you would like to add your support or receive more information on the gift and investment opportunities listed below: Barry Bonifas, Managing Director, 831-624-1521; Box 575, Carmel-by-the-Sea, CA 93921.

#### ANNUAL GIFTS

These are bread and butter gifts to cover each season's direct expenses, including annual musician sponsors, memorials, and other special recognition opportunities.

| Minuet Musicians \$ 60 - \$149       |
|--------------------------------------|
| Fugue Fans \$150 - \$299             |
| Sonata Songbirds \$300 - \$549       |
| Prelude Performers \$550 - \$749     |
| Serenade Singers \$ 750 - \$1,099    |
| Cantata Choir \$1,100 - \$2,499      |
| Concerto Conductor \$2,500 - \$4,999 |
| Symphony Soloist \$5,000 - \$9,999   |
| Oratorio Order \$10,000 +            |
|                                      |



ENDOWMENT GOLDEN CHAIRS Major gifts to our Endowment Fund, which now provides 14% of our annual budget, are given in honor of an instrument or person. The principal is never spent and your name or honoree remains associated with the chair forever.

| Chorale and Orchestra Chairs \$10,000 | Distinguished Artist Chairs . \$ 25,000 |
|---------------------------------------|---|
| Principal Chairs \$15,000             | Conductor Chairs \$ 50,000              |
| Soloist Chairs \$20,000               | Impressario Chairs \$100,000            |

CONTINUO SOCIETY We invite you to consider becoming a Continuo Society member to insure the future of the Festival. Society members have named the Carmel Bach Festival in their estate planning documents or wills. "You can leave your money to your heirs, the government, or a non-profit. Pick two."

We give special thanks to the following organizations who have given us special support:

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We make every effort to be accurate. Please contact Barry Bonifas at (831) 624-1521 if there is an error.

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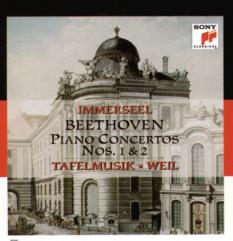
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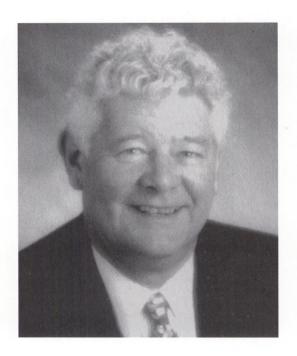








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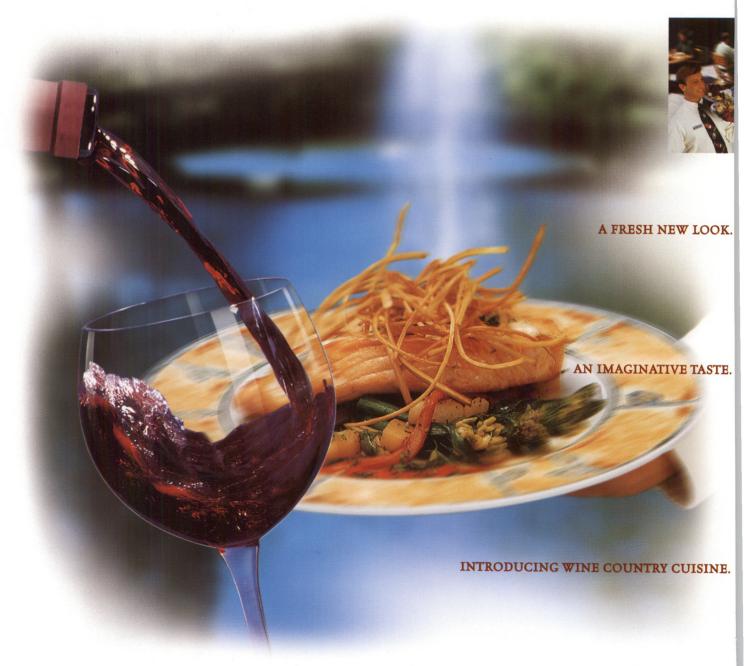
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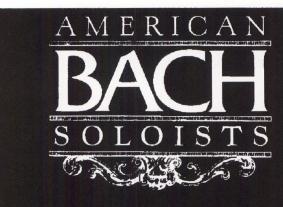
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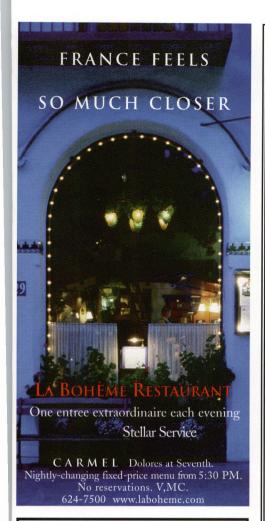
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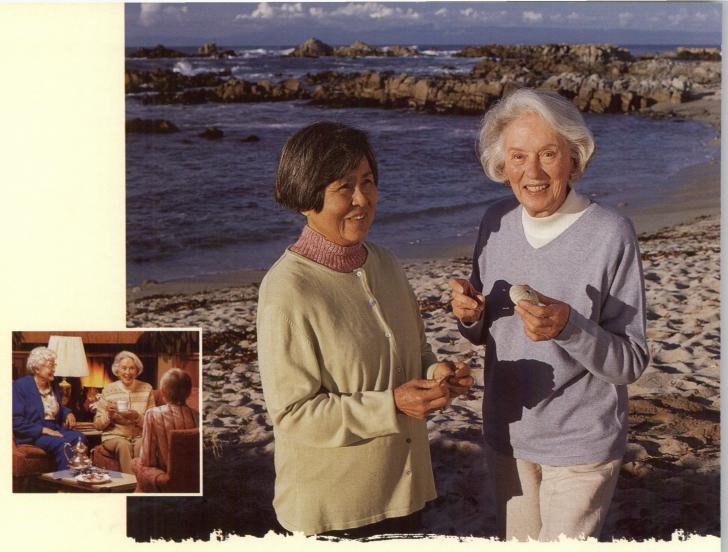


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